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Boston Symphony Orchestra
Erich Leinsdorf, Music Director

Monday Evening, September 24, 1962, at 8:30

PROKOFIEV — Overture to "War and Peace", Op. 91
(First concert performance in New York)

BEETHOVEN — *Symphony No. 3, in E-flat major, "Eroica", Op. 55

I. Allegro con brio
II. Marcia funebre: Adagio assai
III. Scherzo: Allegro vivace
IV. Finale: Allegro molto

INTERMISSION

BARBER — Piano Concerto

I. Allegro appassionato
II. Canzona
III. Allegro molto

(First performance)

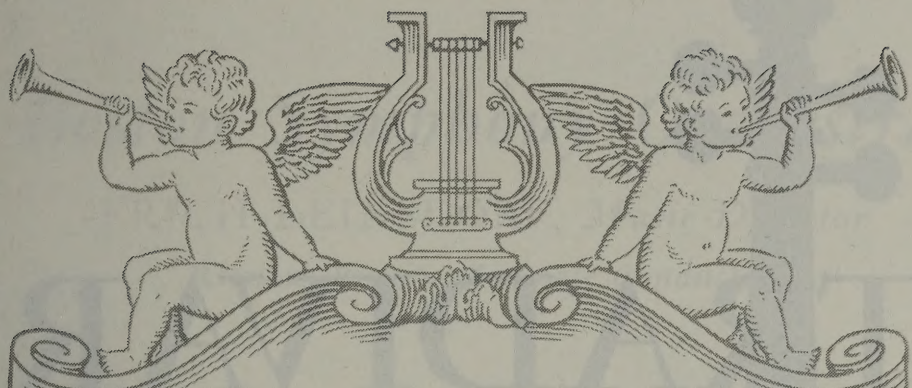
STRAUSS — *Till Eulenspiegel's Merry Pranks, in Rondo Form, Op. 28

Soloist
JOHN BROWNING

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with historical and descriptive notes by

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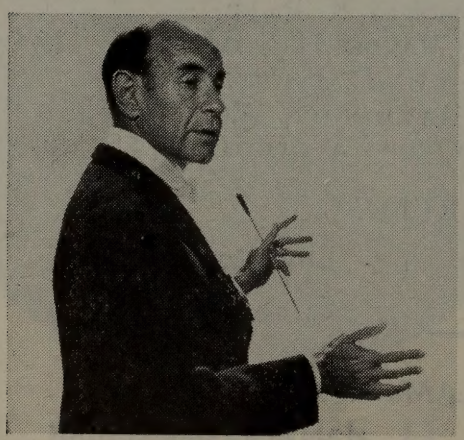
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IN MEMORIAM

Joseph Leibovici, who died on September 4, was a highly valued member of the first violin section of the Boston Symphony Orchestra, having served in the Orchestra since 1926.

• •

EXHIBITION

Pictures loaned by the New Hampshire Art Association are now being shown in the Gallery.

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THE LINCOLN CENTER OPENING

On Monday night, September 24, the Boston Symphony Orchestra played for the first time at Lincoln Center. This was part of an introductory week of special concerts: the first, by the New York Philharmonic Orchestra on Sunday night, the second by the Boston Symphony Orchestra. On succeeding evenings there will be concerts by the Philadelphia Orchestra, Cleveland Orchestra, and a concert by the Metropolitan Opera Company.

Erich Leinsdorf, making his first appearance in New York as the new Music Director of this Orchestra, conducted the following program:

Prokofiev –
Overture to "War and Peace"

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Beethoven –
Symphony No. 3

Barber –
Piano Concerto (John Browning)
(First performance)

Strauss –
Till Eulenspiegel's Merry Pranks

Every seat for the season of ten Boston Symphony concerts in the subscription series for Philharmonic Hall has long since been fully subscribed.

• •

THE ORCHESTRA ON TELEVISION

The Boston Symphony Orchestra is to be shown on television in twenty-five cities throughout the United States. The series will be transmitted from video tape, and has been distributed by the Seven Arts Associated Corporation of New York. The series began on August 19 in two cities, New York and Washington, D. C.

The list of cities and states follows:

Arizona – Tucson
Arkansas – Fort Smith
California – San Francisco
D. C. – Washington
Florida – Jacksonville
Hawaii – Honolulu
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the baton descends,

the baton rises

We bid adieu in our roundest,
warmest tone to Charles Munch.
We welcome Erich Leinsdorf
with an anticipatory "bravo."

Great institutions are the score
written and interpreted by great men.
The Boston Symphony Orchestra
is great. We are thankful to and
for the men who make it so.

Ars Longa Vita Brevis

Art is long. As a matter of fact, after sitting through a complete performance of TRISTAN UND ISOLDE, some people have concluded that some art is *too* long. But not so with life. It's short. Sadly, sometimes, much too short. There's just not enough time to do the things you want to do, much less the things you have to do. Consider investments, for instance. To handle them wisely takes a great deal of time, time most of us just don't have. So that's where we come in. Old Colony Trust Company has the time your portfolio needs and deserves. At your service is our staff of investment specialists whose experience has helped make Old Colony the largest trust company by far in New England. If this idea of letting us handle your personal investment problems (or paperwork) sounds good to you, send for a complimentary copy of "Managing Your Money." It's a most helpful booklet; it gives you a rundown on all of our many services. Do it tomorrow. Tempus fugit.



First Program

TUESDAY EVENING, SEPTEMBER 25, *at* 8:30 *o'clock*

PROKOFIEV Overture to "War and Peace" (Opera after Leo Tolstoi), *Op.* 91

PISTON Symphony No. 7

I. Con moto
II. Adagio pastorale
III. Allegro festevole

STRAUSS *Till Eulenspiegel's Merry Pranks, After the Old-fashioned, Roguish Manner – in Rondo Form, *Op.* 28

INTERMISSION

BEETHOVEN *Symphony No. 3, in E-flat major, "Eroica," *Op.* 55

I. Allegro con brio
II. Marcia funebre: Adagio assai
III. Scherzo: Allegro vivace
IV. Finale: Allegro molto

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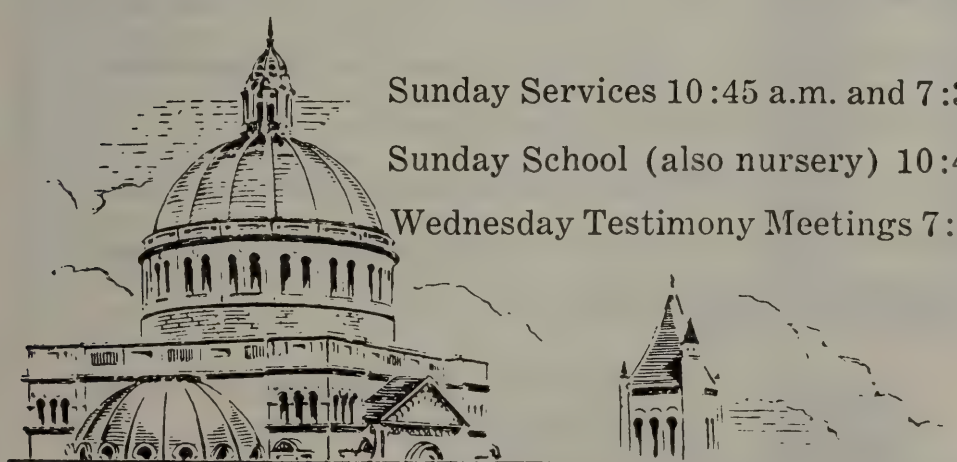
THE NEW MUSIC DIRECTOR

ERICH LEINSDORF'S career in this country and abroad has included many operatic as well as symphonic engagements. His connection with the Metropolitan Opera began when, at the age of twenty-five, he conducted *Die Walküre* in January, 1938. After the death of Artur Bodanzky in 1939, he became the principal conductor of German opera for four seasons. In the spring of 1957 he was appointed Music Consultant and conductor at the Metropolitan, and gave up these posts on assuming his Boston engagement. At the Metropolitan Mr. Leinsdorf led new productions of Gluck's *Alcestis,* Moussorgsky's *Boris Godunov,* Mozart's *Le Nozze di Figaro.* Last season, he conducted three cycles of Wagner's *Der Ring des Nibelungen.*

At the New York City Opera Mr. Leinsdorf conducted the American premieres of *The Tempest* by Frank Martin, *Susannah* by Carlisle Floyd, and *The Moon* by Carl Orff. At the San Francisco Opera he led the first American productions of Walton's *Troilus and Cressida* and Poulenc's *Dialogues of the Carmelites.* His operatic performances in Europe have included Stravinsky's *The Rake's Progress* in Holland and the Bayreuth Festival production of *Die Meistersinger* in 1959.

Erich Leinsdorf's professional career began when he was twenty-two. After studying in Vienna (where he was born on February 4, 1912), he became assistant to Bruno Walter and Arturo Toscanini at the Salzburg Festivals.

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His engagement as permanent conductor of the Cleveland Orchestra (1943) was interrupted when he was called to serve in the United States Army. Since the War he has led the Boston Symphony Orchestra (in February 1961), the Philadelphia Orchestra, and the Chicago Symphony. In 1947, he was appointed permanent conductor of the Rochester Philharmonic, a post he held for nine years. Mr. Leinsdorf is well known in England for his frequent engagements with the BBC, Philharmonia and London Symphony Orchestras. In Europe he has conducted the Berlin Philharmonic, the Vienna Philharmonic, the Amsterdam Concertgebouw and has figured prominently at the Maggio Musicale in Florence.

• •

At an interview in Boston last spring, Mr. Leinsdorf was asked if he was reluctant to give up opera for all-absorbing symphonic duties. He answered: "I think every conductor who has had European training wishes to do opera and symphony because this is the way we were trained. I remember when I was eighteen at the Academy in Vienna, I conducted *Mignon* by Ambroise Thomas and the Seventh Symphony of Bruckner in one year. A greater contrast cannot be found.

"At this moment I can only say that I wish nothing more than to conduct the (Boston) Symphony. I have had a good fill of opera; I have known the shortcomings of opera, and the lovely sensations of opera. I would say that at this moment my nostalgia for opera is well controlled."

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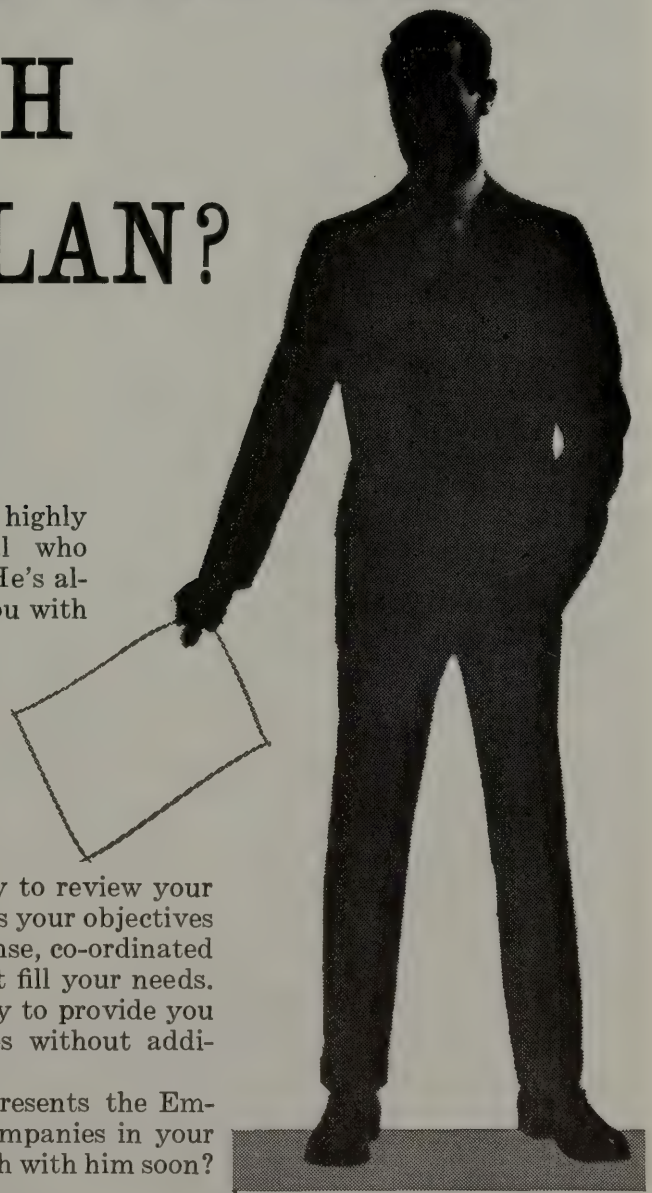
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OVERTURE TO "WAR AND PEACE" (OPERA AFTER LEO TOLSTOI), *Op.* 91

By SERGE PROKOFIEV

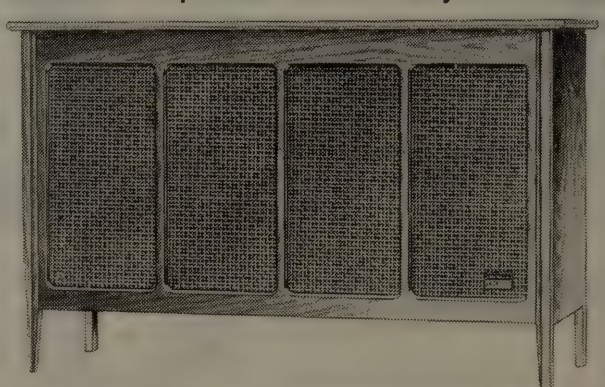
Born in Sontsovka, Russia, April 23, 1891; died near Moscow, March 4, 1953

Prokofiev first composed his opera *War and Peace* in thirteen scenes with a choral prologue (designated in the score as "Epigraph"). He wrote the libretto in collaboration with his wife, Myra Mendelson-Prokofieva. He worked upon this score and its revisions from 1941 to 1952. The first stage performance was on June 12, 1946 in Leningrad, when the first eight scenes were given and S. A. Samosud conducted. Ball scenes were added, and on account of the inordinate length of the whole, the composer reduced his score to ten scenes which were performed with the prologue on April 1, 1953 in Leningrad in a single evening. A further revision in thirteen scenes was given in Moscow, also in one evening, on November 8, 1957.

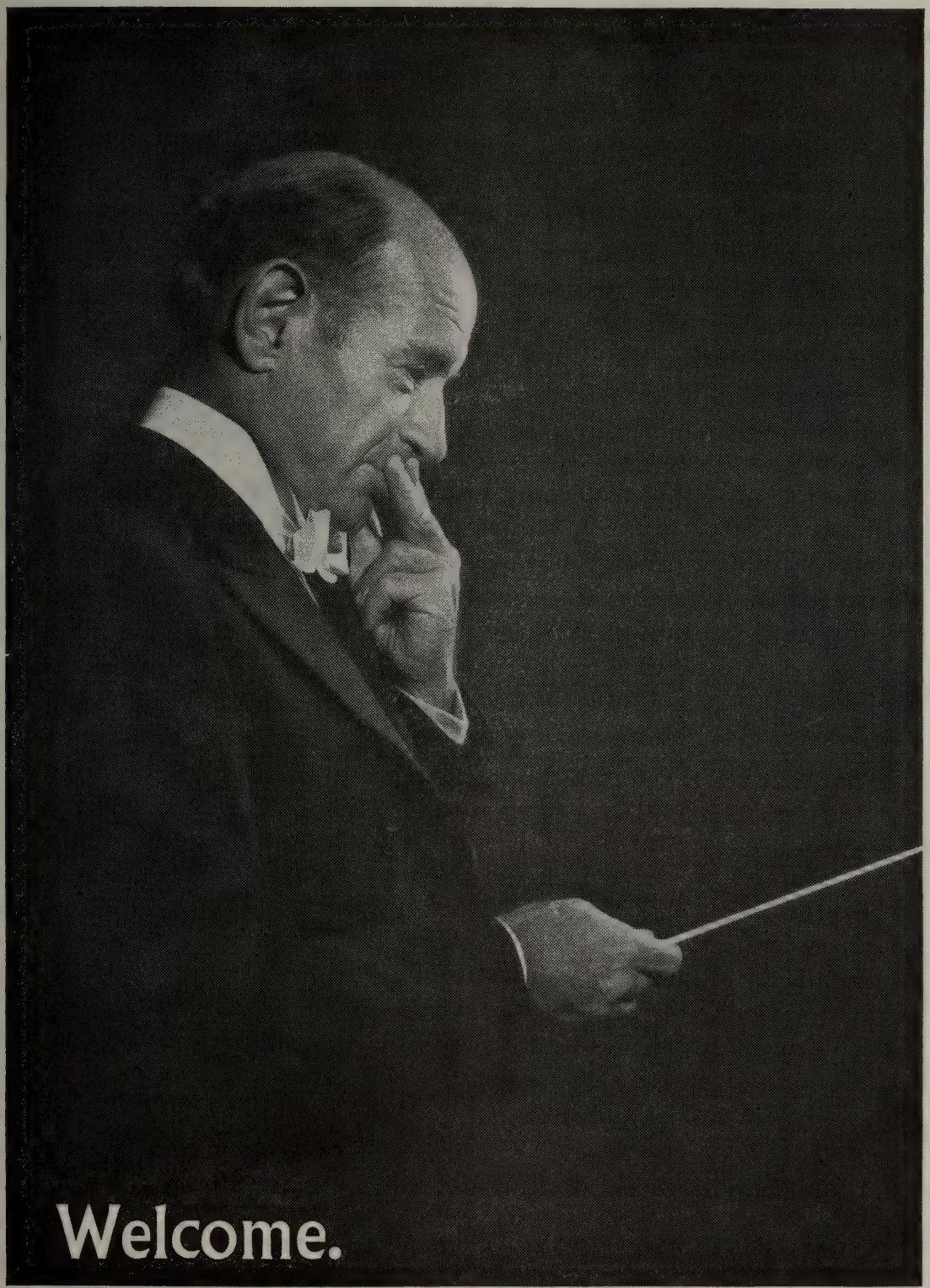
The only performance of the opera in the United States (the final version) was given on television by the NBC network on January 13, 1957. Orchestral excerpts were performed by the Baltimore Symphony Orchestra on December 14, 1960.

IN ATTEMPTING to re-arrange his opera for performance in a single evening, Prokofiev published a piano reduction of the first version with the recommendation for possible cuts, thus dividing the whole into two parts of five scenes each. This published score opens with the choral prologue, which is followed by the overture now to be per-

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formed. The composer suggests in his preface that the prologue be sung before the second part of the Opera, an understandable suggestion since the first part consists of the scenes of peace, and the second the scenes of war. This chorus is a summons to war based upon the actual declaration of Tsar Alexander I, beginning: "The forces of twelve peoples of Europe have invaded Russia." The overture, Prokofiev suggests, could be used either before the first curtain or before the second part into which it leads. The opening theme of the overture is also the choral subject of this the eighth scene, which is laid on the fields of Borodino before the battle. A chorus of soldiers is heard:

"Russia summons its soldiers to sing in combat,
In their hearts is the call of the fatherland."*

The Opera, composed through and after the years of the World War, is obviously moved by a patriotic impulse. The Russians refer to the late World War as the "Second Great Patriotic War." The "First Great Patriotic War" was, in the Russian view, the war of the Napoleonic invasion in 1812 rather than the World War of 1914, which was less closely their concern.

* For information about the score we are indebted to Nicolas Slonimsky.



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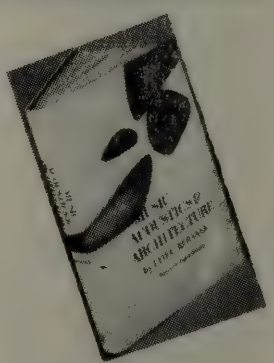
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Myra Mendelson-Prokofieva, who was Prokofiev's second wife and who collaborated with him in preparing the libretto of his opera, has told in a reminiscent article* of her husband's growing interest in this subject. He liked to listen as she read aloud to him, and *War and Peace* was the first book of their choice. He had been given the novel by his father at the age of fourteen but at that time naturally missed the true force of what he found the "endless philosophizing in the latter part." He told Mme. Prokofiev that of the female characters he had liked Sonya better than Natasha. " 'I always felt sorry for Sonya,' he said. He used to give ratings to the books he read after the manner of school marks; *War and Peace* had received the highest rating — a 5. When reading aloud to him I came to the place describing the meeting between the wounded Prince Andrei and Natasha, Sergeyevich told me that this was a perfect operatic scene, and it was from that moment that he began to think of *War and Peace* as a subject for an opera. In April, 1941, he sketched the first rough plan for a libretto and we

* *S. Prokofiev*, Foreign Languages Publishing House, Moscow.

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worked it out together. But though the preliminary plan was outlined, the actual writing of the opera still at times seemed impossible. The outbreak of the war, however, swept aside all our misgivings, and the fervent desire to write an opera on the subject of Tolstoi's great novel took the upper hand. . . . In July we drew up a detailed plan of the libretto, and on August 15, in Nalchik, Sergeyevich began to write the opera. He kept at it on and off for a period of eleven years. We re-read many of Tolstoi's works as well as the memoirs of his contemporaries."

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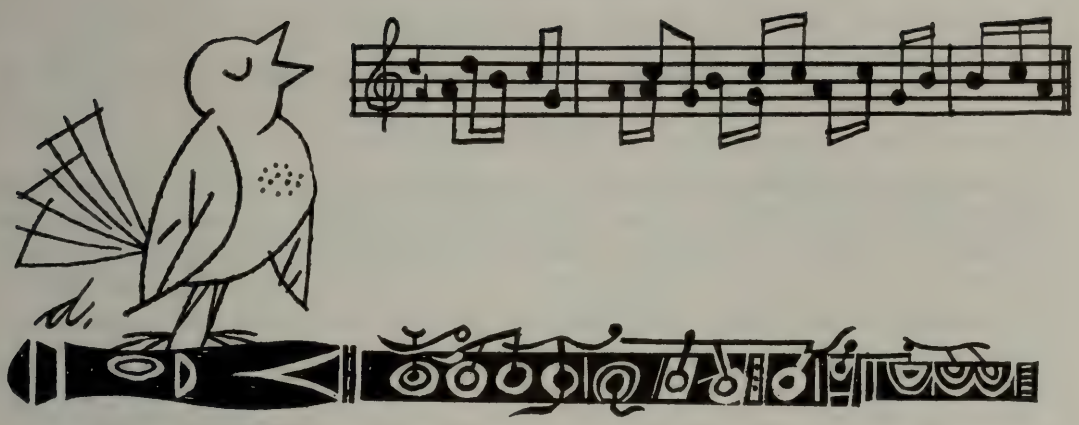
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SYMPHONY NO. 7

By WALTER PISTON

Born in Rockland, Maine, January 20, 1894

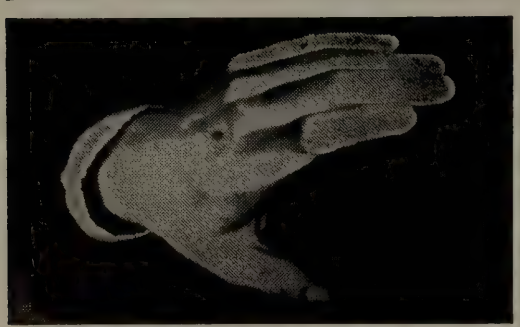
Walter Piston composed his Seventh Symphony by a commission of the Philadelphia Orchestra Association. It was performed in Philadelphia under the direction of Eugene Ormandy on February 10, 1962, and also performed by the Philadelphia Orchestra in New York, and in Boston (March 21, 1962). This Symphony was awarded the Pulitzer Prize in Music. The following orchestration is required: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, triangle, snare drum, tambourine, tam tam, wood block, 2 harps and strings.

THE composer supplied the information for the first performance that in composing this work he was conscious of being influenced by the sound of the specific orchestra (the Philadelphia) for which he was writing — "a circumstance I had already experienced in my Sixth Symphony, written for the Boston Symphony Orchestra. Although I am somewhat less familiar with the Philadelphia Orchestra than I am with that of Boston, I could not help hearing it mentally as I worked on the composition. Another intriguing factor was that I knew the Philadelphia Orchestra would play the Symphony in Boston in March

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and that I also knew that their sound is not quite the same there as it is in the Academy of Music. These acoustic matters constitute one of the many absorbing and fascinating problems to be faced by the composer."

Mr. Piston, whose previous six symphonies have been performed by the Boston Symphony Orchestra, was awarded a Pulitzer Prize for the Third in 1948, and the Second was the choice of the New York Music Critics Circle in 1945.

Two summations of Walter Piston and his music are at hand. The first is quoted from the *Harvard Alumni Bulletin* (he graduated from Harvard in 1924):

"Final artistic judgments await the verdict of history. Yet there are few men of music in the world today who would not assign to Walter Piston a significant place in the music of our time. Shy, witty, affable, Piston has succeeded in synthesizing the most important characteristics of modern music with his own artistry and technical perfection. Like his music, he gives a pleasant incisive impression, and his Down East twang frankly reveals the American heritage which combined with the Italian warmth of his paternal grandfather. High school training in mechanics and blacksmithing, a job as draftsman for the Boston Elevated, schooling in painting and drawing were all asides to his musical career, and he earned money for music lessons by playing jazz and rag-

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time. The influence of Archibald T. Davison brought him to Harvard College as a member of the Class of 1924 and at Harvard he has been ever since, with the exception of two years in Paris on a Paine Fellowship. As he advanced to full Professor, he progressed in musical breadth. He set down the fundamental principles, enlivened by past examples, in his *Principles of Harmonic Analysis* (1933), *Harmony* (1941), *Counterpoint* (1947) [and *Orchestration* (1955)], departing from the dogma of older texts. 'He has summed up the tendencies of the past twenty years and given them broad and masterful expression,' a critic has written. 'His unique contribution is to have done this . . . with outstanding excellence in a country where few have made a name for themselves as thoroughly craftsmanlike artists.' "

The second was written by Nicolas Slonimsky:

"In the constellation of modern American composers, Walter Piston has now reached the stardom of the first magnitude. He has not exploded into stellar prominence like a surprising nova, but took his place inconspicuously, without passing through the inevitable stage of

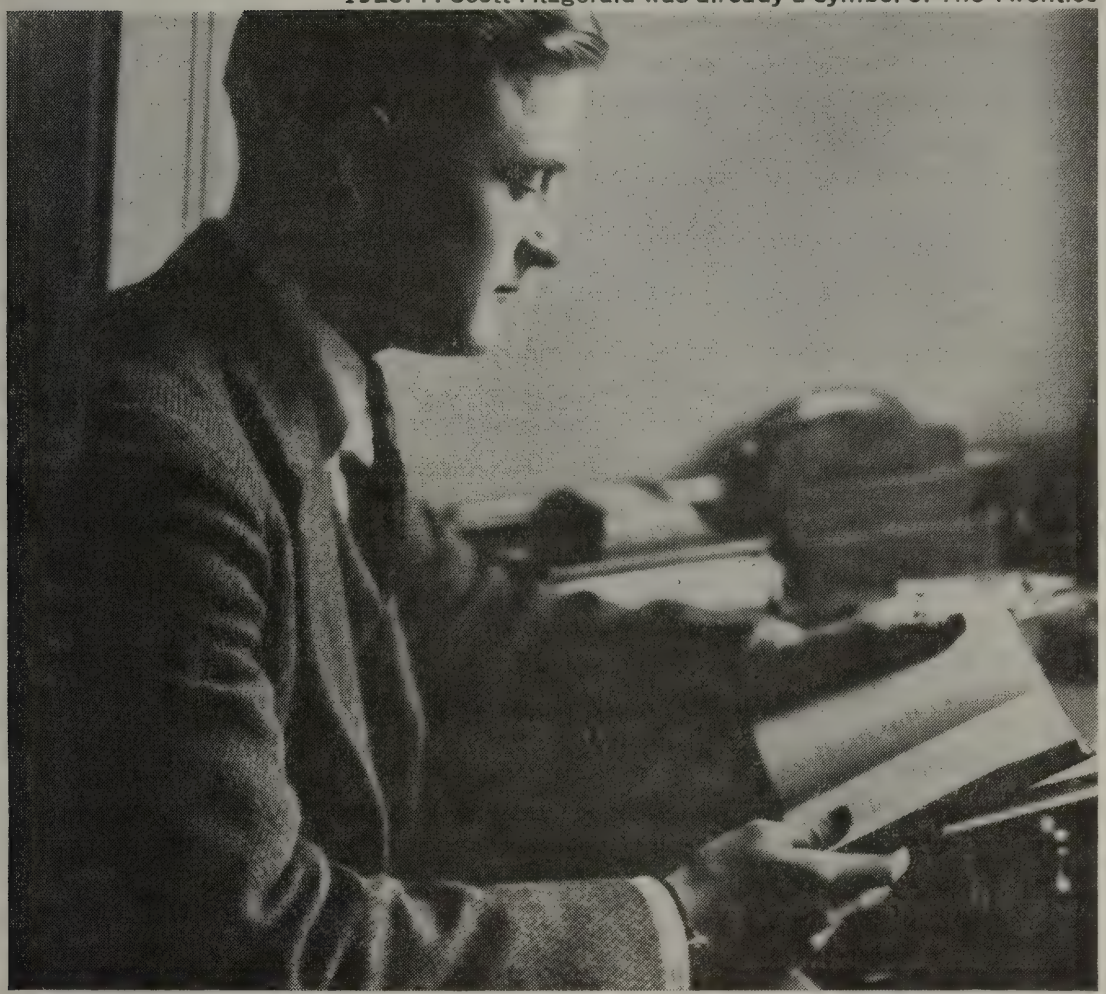


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musical exhibitionism or futuristic eccentricity. True, there is a barking dog in the score of Piston's suite from the ballet *The Incredible Flutist,* but the canine sound effect is used *ad libitum.* The music of Walter Piston derives its vitality from immanent impulses, without extraneous motivation. In the matter of music form, Walter Piston does not solicit public attention by strange conceits, and calls a musical spade a spade rather than a rectangular ferreous lamina socketed on a ligneous handle. Generally, he prefers matter-of-fact designations, such as Sonata, Concertino, or Suite. If he refurbishes the old forms, he keeps their recognizable features. In harmony and counterpoint he adopts without partiality such means of musical expression as are suitable to the task at hand. His music is eminently tonal, but when it is his purpose, he ornaments the design with atonal lacery."

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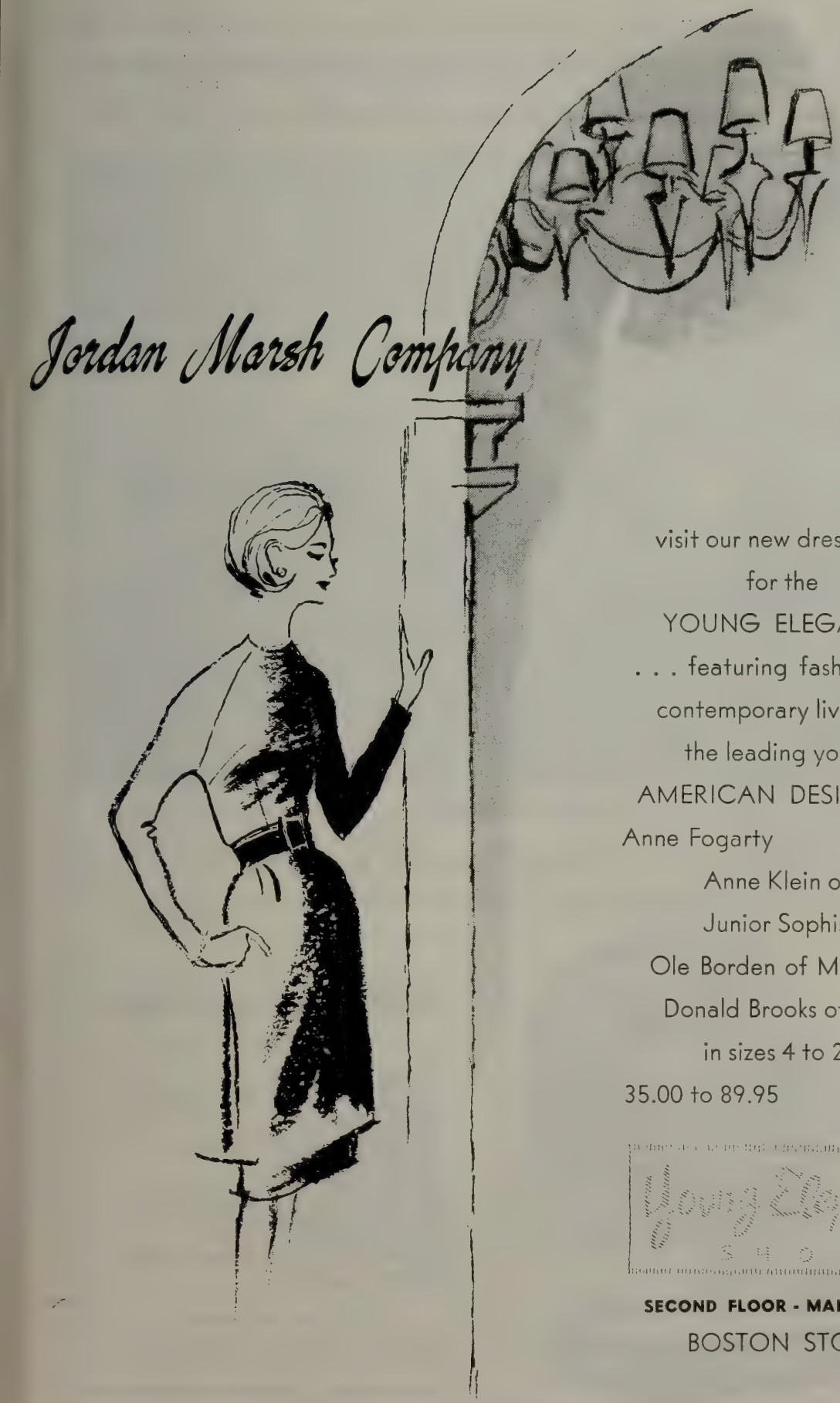
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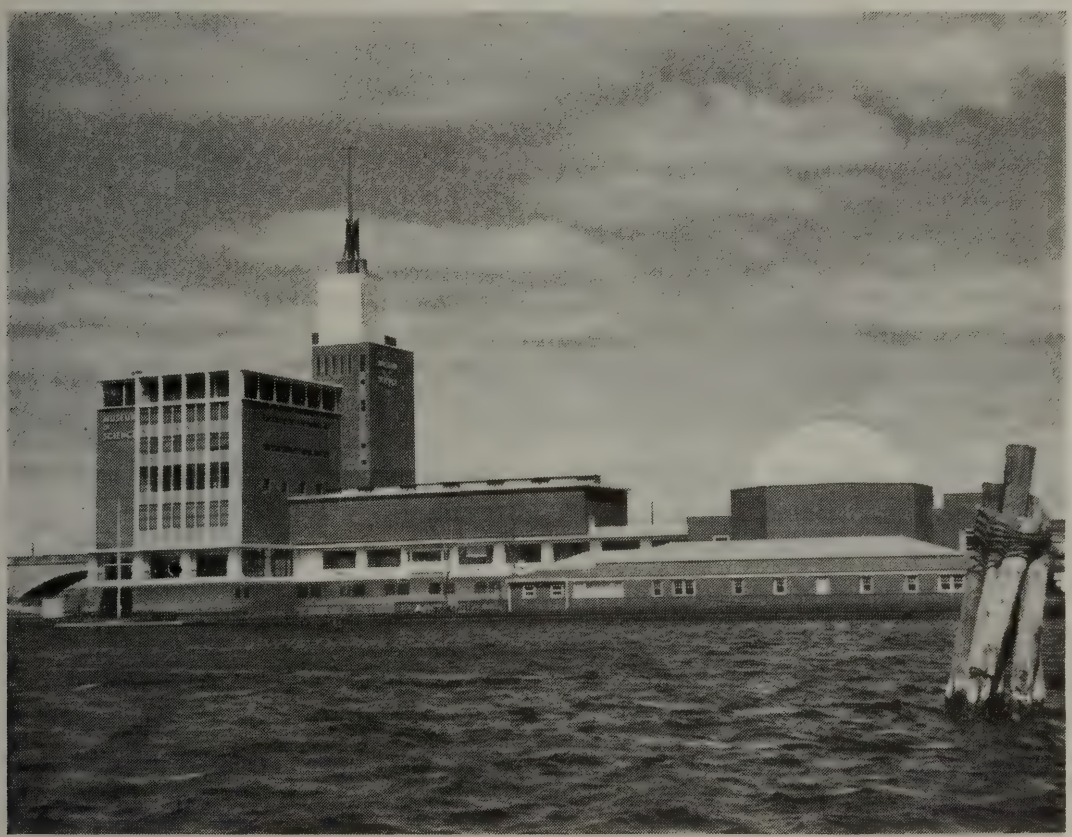
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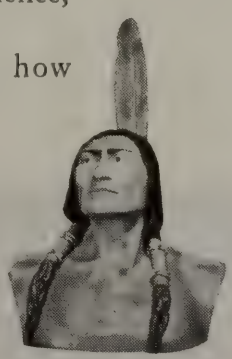


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The first performance was at a Gürzenich concert in Cologne, November 5, 1895. Strauss had completed his score in Munich the previous May. It had been published in September. The first performance at the Boston Symphony Concerts (and in America) was February 21, 1896.

The rondo, dedicated to Dr. Arthur Seidl, is scored for piccolo, 3 flutes, 3 oboes, English horn, 2 clarinets in B-flat, clarinet in D, bass clarinet, 3 bassoons, double-bassoon, 4 horns (with the addition of 4 horns *ad lib.*), 3 trumpets (with 3 additional trumpets *ad lib.*), 3 trombones, bass tuba, timpani, snare drum, bass drum, cymbals, triangle, a watchman's rattle, strings.

AT FIRST, Strauss was inclined to let the title: *"Till Eulenspiegels lustige Streiche, nach alter Schelmenweise – in Rondoform"* stand as sufficient explanation of his intentions. Franz Wüllner, about to perform the work in Cologne, coaxed from him a letter which revealed a little more:

"It is impossible for me to furnish a program to *'Eulenspiegel';* were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the

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Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two *'Eulenspiegel'* motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when after he has been condemned to death Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss finally noted three themes: the opening of the introduction, the horn motive of Till, and the portentous descending interval of the rogue's condemnation.

But Strauss was persuaded by Wilhelm Mauke, the most elaborate and exhaustive of Straussian analysts, to jot the following indications in pencil in his score:

"Once upon a time there was a *Volksnarr;* Named *Till Eulenspiegel;* That was an awful hobgoblin; Off for New Pranks; Just wait, you hypocrites! Hop! On horseback into the midst of the market-women; With seven-league boots he lights out; Hidden in a Mouse-hole; Disguised as a Pastor, he drips with unction and morals; Yet out of his big toe peeps the Rogue; But before he gets through he nevertheless has qualms because of his having mocked religion; Till as cavalier pays court to pretty girls; She has really made an impression on him; He courts her; A kind refusal is still a refusal; Till departs furious; He

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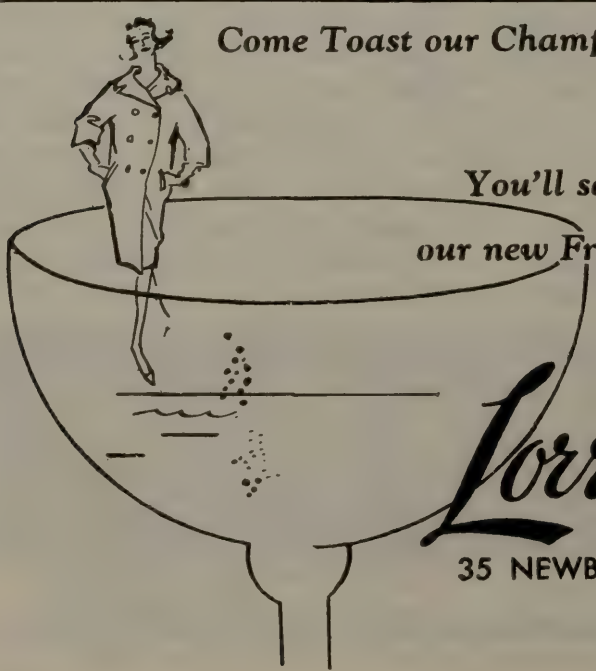
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swears vengeance on all mankind; Philistine Motive; After he has propounded to the Philistines a few amazing theses he leaves them in astonishment to their fate; Great grimaces from afar; Till's street tune; The court of Justice; He still whistles to himself indifferently; Up the ladder! There he swings; he gasps for air, a last convulsion; the mortal part of Till is no more."

• •

The comments of outraged critics when *Till Eulenspiegel* first appeared in 1895 have been quoted in these program books. The reaction of Claude Debussy to the music should be understood differently, for he was too intelligent an artist to dismiss offhand an æsthetic contrary to his own. He wrote of Strauss in *Monsieur Croche:* "I repeat to you that there is no way of resisting the all-conquering domination of this man!" And of *Till Eulenspiegel* in particular:

"This piece is like an hour of new music at the madhouse – clarinets describe distracted trajectories, trumpets are always muted, horns foresee a latent sneeze and hurry to say politely, 'God bless you!' a big drum makes the boum-boum that italicizes the clown's kick and gesture. You burst with laughter or howl in agony, and you are surprised to find things in their usual place, for if the double-basses blew through their bows, if the trombones rubbed their tubes with an imaginary bow, and

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if Mr. Nikisch were found seated on the knees of an *ouvreuse,* all this would not surprise you. But in spite of this the piece is full of genius in certain ways, especially in the prodigious surety of the instrumentation, and the mad spirit that sweeps one along from beginning to end."

Behind the impudent and leering Till, some discerned the brazen face of the composer, recklessly and madly bent upon the destruction of every musical principle. It took the passing of a generation to reveal Strauss as no revolutionist after all, but a deep respecter of the musical tenets in which he had been thoroughly schooled from childhood; a routined conductor who knew his orchestra with a special sense, a lover of tradition, impatient only at the complacent stagnation into which it had fallen.

The first critics of "Till" could hardly miss the more obvious points of its style of pure folk melody. They might have seen that it was an extended rondo as its name implied — a marvelous application of structure to the matter in hand. They might also have realized that Strauss was no Till upsetting the applecart, but a meek follower of the form which Berlioz and Liszt left him, and which he found the most suitable vehicle for his overflowing exuberance, his greatly enriched instrumental and harmonic color, his enormously clever complex of counterpoint. [COPYRIGHTED]

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Printed versions of the tale appeared in rapid succession across Europe, south into France, north to Denmark, and across to England. Generally regarded as the source book is *"Dil Ulenspiegel,"* in German, attributed to Thomas Murner, which appeared in 1519.* Dr. Murner

* *Ob der Künig von engellend ein lügener sei oder der Luther?* (1522).

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was an unfrocked Franciscan Monk, born in Ehenheim, near Strasbourg, in 1475. He was bold and freespoken, took gibes at the clergy, and was best known by an attack upon the Protestant Church, *"Is the King of England a Liar, or is Luther?",** whereby he came under the favor of Henry VIII. It was in 1517 that Martin Luther had posted his protestations on the door of the Wittenberg *Schlosskirche.*

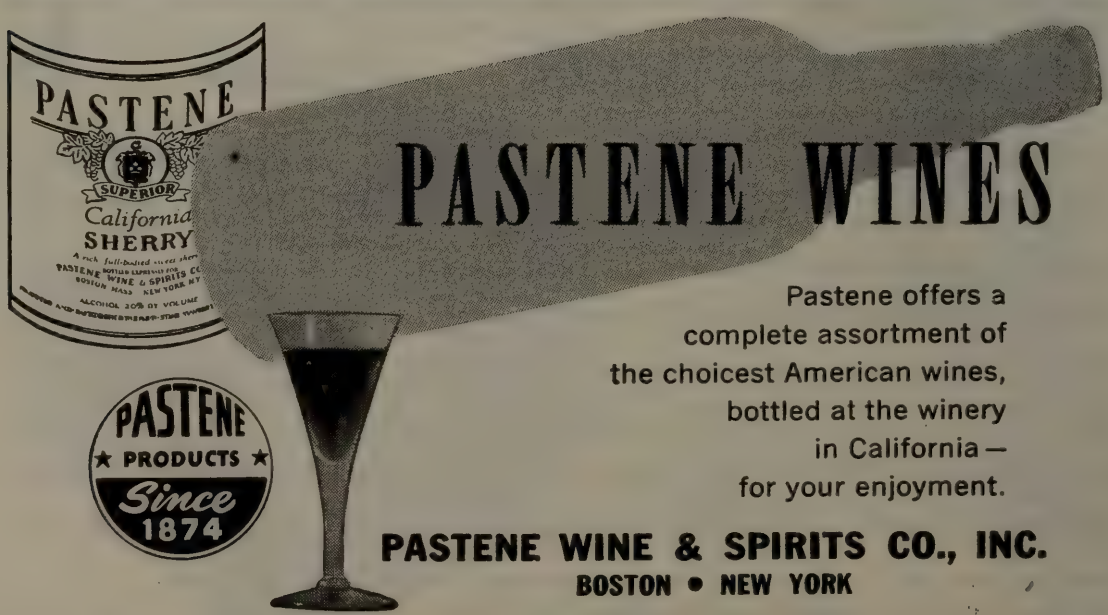
Till Eulenspiegel actually existed according to Murner, was born at Kneithlinger in Brunswick in 1283, led a wandering life, and died of the black plague at Möllen near Lübeck about 1350. There a tombstone bearing the double emblem of an owl and a glass testifies (though not beyond dispute) that there was such a person. Dr. Murner no doubt relished the task of recounting the doings of the popular rogue whose "chousings, beguilings, cozenings, cheatings and knaveries" made him a fellow character of "Saint Nicholas." The Monk's sometimes coarse episodes and his sharp satire remind us that he was a contemporary of his fellow townsman, Sebastian Brant, a contemporary of Rabelais beyond the Rhine, whose *Narrenschiff* ("Ship of Fools") came out in

* A single copy of an earlier version, dated 1515, has been found in Antwerp. Kenneth R. H. Mackenzie, in *Master Tyll Owlglass,* lists and describes 105 versions in various languages, which had appeared at the time of his book (1860).

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1494.* Through the exploits of his Till he could turn sly ridicule upon pompous priests, callous overlords, or penny-pinching tradesmen, self-righteous moralists in general. As the tale appeared in many languages, the hero's name was variously spelled. In France he usually appeared as *"Tiel Eulspiegle,"*§ in English "Owlglass" or "Howlglass," in Latin, *"Tylus Saxo."* There were variations in Polish, Danish, even Yiddish.

The first English version appeared about 1530, and opened as follows: "Here beginneth a merry Jeste of a man that was called Howlglass, and of many marueylous thinges and Jestes that he did in his life. . . ." The preface concludes: "Me thinks it is better to passe the tyme with such a mery Jeste and laughe there at and doo no synne: than for to wepe and do synne." Ben Jonson makes contemptuous references to "Ulen Spiegel" in *The Alchemist,* to "Howleglas" in *The Poetaster,* to "Owlspiegle" in *The Sad Shepherd.* Thomas Carlyle, three centuries later, wrote about "the rogieries and waggeries of Tyll†": "We may say, that to few mortals has it been granted to earn such a place in universal history as Tyll; for now, after five centuries, when Wallace's birth-place is unknown even to the Scots; and the admirable

* The title borrowed by Katherine Anne Porter for her current novel.

§ See the French *"espièglerie,"* "impishness."

† *German literature of the Fourteenth and Fifteenth Centuries.*

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Crichton still more rapidly is grown a shadow; and Edward Longshanks sleeps unregarded save by a few antiquarian English, Tyll's native village is pointed out with pride to the traveller, and his tombstone, with a sculptured pun on his name – namely, an Owl and a Glass – still stands, or pretends to stand, at Möllen, near Lübeck, where, since 1350, his once nimble bones have been at rest. Tyll, in the calling he had chosen, naturally led a wandering life, as place after place became too hot for him; by which means he saw into many things with his own eyes; having been not only over all Westphalia and Saxony, but even in Poland, and as far as Rome. That in his old days, like other great men, he became an autobiographer, and in trustful winter evenings, not on paper, but on air, and to the laughter-lovers of Möllen, composed this work himself, is purely a hypothesis; certain only that it came forth originally in the dialect of this region, namely, the *Platt-Deutsch;* and was therefrom translated, probably about a century afterwards, into its present High German, as Lessing conjectures, by one Thomas Mürner, who, on other grounds, is not unknown to antiquaries. For the rest, write it who might, the book is here, 'abounding,' as a wise critic remarks, 'in inventive humour, in rough merriment, and broad drollery, not without a keen rugged shrewdness of insight; which properties must have made it irresistibly captivating to the popular sense; and



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with all its fantastic extravagancies, and roguish crotchets, in many points instructive.' "

A famous version is that of Charles de Coster, *"La legende de Thyl Ulenspiegel et de Lamme Goedzak,"* written in old Flemish (1868). At hand is the version in English by Kenneth R. H. Mackenzie, based upon Murner: *"The Marvelous Adventures and Rare Conceits of Master Tyll Owlglass"* (London, 1860). It should be noted that the rogue, who is treated with respect and affection, does not meet his death on the scaffold, an outcome which was the invention of Richard Strauss who obviously wanted an effective close for his own uses. Till outwits the hangman and lives to make a seemly end in his bed: "And at the burying of Owlglass was there a most wondrous strange thing. For when that they all stood in the graveyard round the coffin in the which he lay, they took ropes to let it down into the grave, and, of these twain ropes, brake the one which was under his feet, and the coffin fell down, and stood on end. Thus stood Owlglass in his grave. And the folks around marvelled greatly thereat, and said: 'Nay, let him stand an if he will; for in his life wrought he many great marvels, and he will be strange in death likewise.' Then they filled the grave with earth, and above his head set a stone, and on it did they cunningly hew the likeness of an owl, who within his claws bare a glass, and upon the stone set the words which stand written in the chapter which here followeth:

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"This stone dare none to overthrow
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Dr. Murner has it that his hero was ultimately made a Saint "by the Holy Father at Rome" in recognition of "the virtues of the illustrious Owlglass." "When that a man goeth about to do a foolish thing, remembereth he that holy man, Saint Owlglass, of all the saints that be in the calendar, that one which hath the government of the greatest number of devout folks here in earth. For fools be there many; and upon the first day of that fair month of April, the weather of which is as various as were the adventures of the holy saint — upon the first of April, I say, do all men honour him, and indeed every day; for in that hour in the which they accomplish any idle vain work, do they increase his glory. So that Saint Owlglass doth receive the continual esteem of both great and small."

It would seem that the citizens of Möllen, if sufficiently curious, could open the grave and ascertain whether indeed the bones of their hero are in an upright position. Fortunately for the preservation of a good legend, it is not possible. There is a grave stone, but it no longer marks the grave, and indeed seems to belong to the seventeenth century.

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ANY attempt to reconstruct the probable effect of the *Eroica* Symphony upon its first audiences in Vienna is a challenge to the imagination. In the first place they could scarcely have heard what would seem to us, who know how it ought to sound, a barely intelligible performance. There was as yet no regularly established orchestra in that (or any other) capital. Concerts were few, and those were given for the most part privately in the palaces of Princes like Lichnowsky, Beethoven's "lenient and generous patron," or Lobkowitz, his less tactful but equally devoted admirer. In the Lenten season Beethoven or some virtuoso anxious to display his talents would gather what players he could, and invite subscriptions for an *"Akademie"* for the benefit of "widows and orphans" or other war casualties, or if the prospects were good, for his own benefit. In all these performances there seems to have been a nucleus of good players and a majority of amateurs. Servants in the princely households were called upon to play.

The *Eroica* was first attempted in the house of Prince Karl von Lobkowitz, to whom the score is dedicated. Beethoven "directed," whether from the piano or by standing and waving his arms is not

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known. In any case it was probably Schuppanzigh, as the leader of the violins, who held things together.

Beethoven's pupil Ferdinand Ries describes another private performance at the palace of Prince Lobkowitz, where the first rehearsal "was horrible," and where Ries brought his master's anger on his head by pointing out what he thought was a false entrance in E-flat of the horns in the first movement. At these performances Beethoven was fully occupied with getting the men to play the right notes and with preventing a breakdown. In another private performance at Lobkowitz's in December, 1804, the players were thrown by the series of loud offbeat chords in the first movement, and Beethoven had to begin again.

In the spring of 1805 the violinist Franz Clement had led the Sunday morning concerts in the Augarten, and then gave the *Eroica* a "semi-public" tryout for the performance announced as the first, at the *Theater an der Wien,* where he was the Director, on Sunday evening, April 7.

There was a mixed reception. Czerny relates that "somebody in the gallery cried out: 'I'll give another kreutzer if the thing will stop!' " Yet there were undoubtedly many well-disposed adherents of Beethoven, who had been won over by his songs and affecting sonata slow movements. The first movement must have seemed savagely aggressive, the slow movement drawn out and lugubrious. The players probably scrambled through the scherzo if they could manage the displaced accents at anything like the necessary speed. The tumultuous finale may have been found unsettling as well as exciting.

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The unnamed critic of the *Freymuthige* discerned three points of view, after betraying his own by writing: "Beethoven's particular friends assert that it is just this symphony which is his masterpiece, that this is the true style for high-class music, and that if it does not please now, it is because the public is not cultured enough, artistically, to grasp all these lofty beauties; after a few thousand years have passed it will not fail of its effect." (This critic evidently allied himself with those who saw in it "an untamed striving for singularity – strange modulations, violent transitions.") The third faction, "a very small one," taking a middle stand, "admits that the symphony contains many beauties, but concedes that the connection is often disrupted entirely, and that the inordinate length of this longest, and perhaps most difficult of all symphonies, wearies even the *cognoscenti,* and is unendurable to the mere music lover."

Beethoven is quoted as retorting to this objection to its length: "If I write a symphony an hour long it will be found short enough!" So he did with his Ninth, and so it was.

The *Eroica* would have been played oftener in Vienna if there had been more concerts. It was partly to remedy this lack that the Music-lovers' (*"Liebhaber"*) concerts were organized in 1808. The orchestral

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works of Beethoven, including the four symphonies by then composed, were faithfully gone through. How well may be judged by the first press announcement: "An orchestra has been organized whose members were chosen from the best of the diletanti. A few wind-instruments only — French horns, trumpets, etc., were drafted from the Vienna theatres." There were twenty "meetings." One is reminded of similar concerts today, enjoyed more by the players than the audience.

Beethoven's reputation was considerable by 1808. He was mentioned in Vienna as the symphonic successor of Mozart and Haydn. If his Third Symphony was less understood than the First, Second and Fourth, it was taken on faith. The *Kunst-und-Industrie-Comptoir* then announced an arrangement of the *Eroica* "for pianoforte, violin, viola and violoncello."

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Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

Composed in the years 1802–1804, the Third Symphony was first performed at a private concert in the house of Prince von Lobkowitz in Vienna, December, 1804, the composer directing. The first public performance was at the *Theater an der Wien,* April 7, 1805. The parts were published in 1806, and dedicated to Prince von Lobkowitz. The score was published in 1820.

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Beethoven's remark to Krumpholz in 1802 while sketching his Third Symphony that he was taking a "new road" is often quoted, and rightly so. Beethoven's phrase, reported by Czerny, was an understatement, for no single musical work in history can compare with it as a plunge into new ways. When Schumann published his article on the youthful Brahms in 1852 under the title *"Neue Bahnen,"* he was going too far if he had in mind Beethoven's *"Neuen Weg."* Brahms's First Symphony would vindicate this clear-visioned prophet, but that Symphony was arrived at only after years of germination and accumulating force. The *Eroica* was a new road both in the composer's meaning of a sudden broadening in his own development, and in the universal sense that it changed the whole course of music.

Symphonies, even Beethoven's first two, still retained relics of the gallant style of the salon where the form was born. Even the last symphonies of Mozart and Haydn were not out of place in such surround-

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ings — they had wit and seemly restraint rather than challenge and thrust. Beethoven, always an intuitive composer who never theorized about music, leaves no sign of having taken his "new road" with conscious purpose or awareness of making an æsthetic revolution. He could have had no motive of expediency. From the publisher's point of view no score could have been less saleable. Symphonies were no longer being written at that time, partly because no contemporary composer wanted to match his talent with what Mozart and Haydn had left, but also because there was no particular demand for them. Here Clementi failed by comparison with those two; Cherubini wrote only one, on an inescapable commission; Weber wrote one as a youthful indiscretion. Schubert wrote several which had a few amateur performances or none at all while he lived. A more practical man like Rossini knew where his bread and butter lay. Beethoven, who wrote to publishers as if he considered himself a shrewd businessman, but would have been alone in that opinion, gave his full attention to symphonies through some unexplained urge. When he wrote the *Eroica* only opera, and Italian

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opera in particular, spelled success. Instrumental groups, when needed, which was seldom, were largely recruited from the opera orchestras. The men were usually hired to accompany singers and virtuosos. A symphony on a concert program was a routine opening or closing piece. While occupying himself with the *Eroica,* Beethoven had no prospect of a suitable performance, for Vienna had no established orchestra. Prince Lobkowitz, to whom it was dedicated, would have preferred a more negotiable string quartet. Beethoven, alone with his thoughts, must simply have been possessed by his sketches as he allowed his themes to expand in development into unheard-of ways. He was for the first time turning away from the musical world about him, the expectations of his friends, whether patrons or musicians. The much sought pianist, the favorite of society, was first facing the dreadful prospect of deafness which would end his career as performer. It was in the summer of 1802 at Heiligenstadt, shortly before he wrote his tragic "Heiligenstadt Testament," that he probably made his first

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sketches for the *Eroica*. The threat of deafness was a spur to set him on his "new road," but this alone cannot begin to account for the intrepidity of the artist, nor for the full flux of power which in the growing Beethoven must have been an eventual certainty. The symphony as a form which had ceased to be written with the previous century was being reborn in very different guise.

There has been a good deal of romancing about Napoleon as the subject of the symphony. The exploits of that conqueror would have been at the time an interesting news topic rather than the central core of Beethoven's most personal and intimate tonal concept. That he put that name on the title page and then struck it off meant that he no longer considered Napoleon worthy of the honor, but did not mean that he took the name musically to heart in the first place. When he later wrote on the score on offering it to Breitkopf and Härtel, that it was "really entitled Bonaparte," he was saying in effect that a name on everybody's tongue, whatever the man's character, might be a good selling point.

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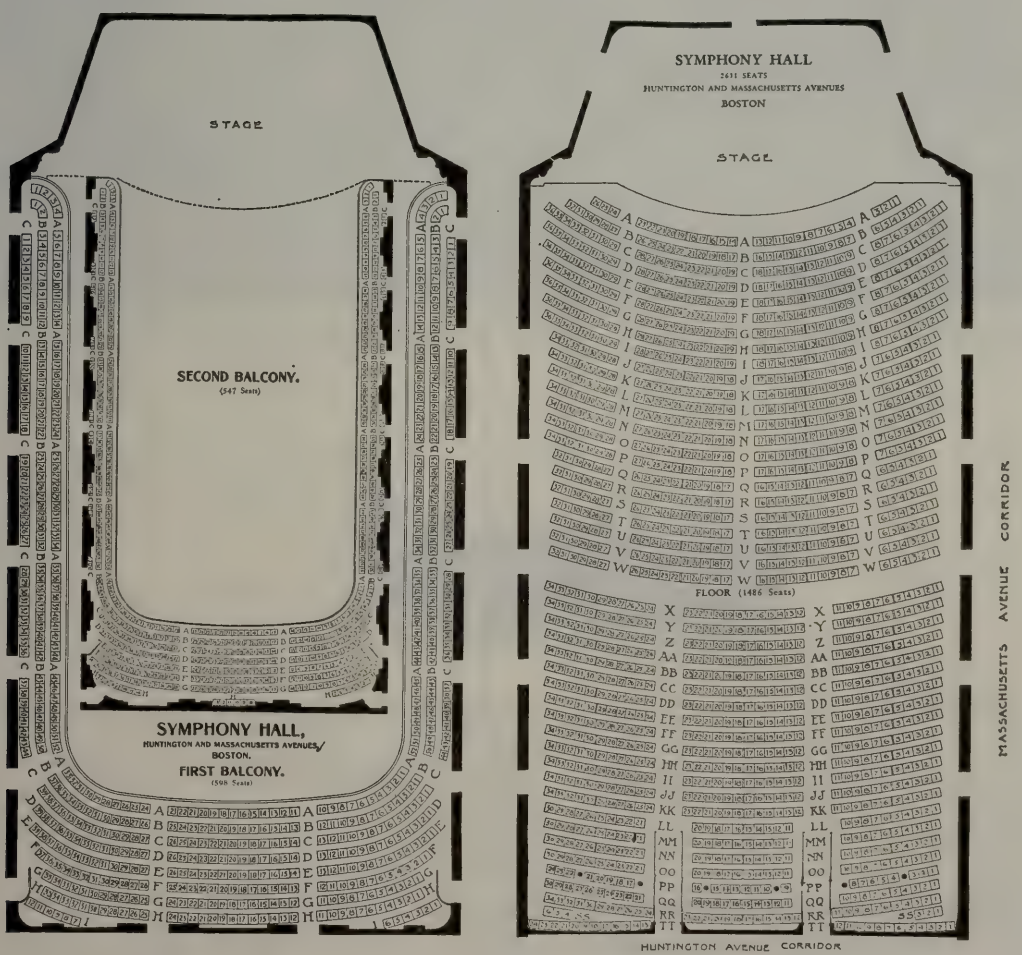
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24	New York	(Gala Concert)
25	Boston	(Tues. I)
28–29	Boston	(Fri.-Sat. II)

OCTOBER

2	Providence	(I)
5–6	Boston	(Fri.-Sat. III)
7	Boston	(Sun. I)
9	Cambridge	(I)
11	Boston	(Rehearsal I)
12–13	Boston	(Fri.-Sat. IV)
15	Boston	(Mon. I)
16	Boston	(Tues. II)
19–20	Boston	(Fri.-Sat. V)
22	Northampton	
23	New Haven	(I)
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26	New York	(Fri. I)
30	Boston	(Tues. III)

NOVEMBER

1	Boston	(Rehearsal II)
2–3	Boston	(Fri.-Sat. VI)
5	Boston	(Mon. II)
6	Providence	(II)
9–10	Boston	(Fri.-Sat. VII)
11	Boston	(Sun. II)
13	Cambridge	(II)
16–17	Boston	(Fri.-Sat. VIII)
19	Plymouth	
20	Boston	(Tues. IV)
23–24	Boston	(Fri.-Sat. IX)
26	Hartford	(I)
27	New London	
28	New York	(Wed. II)
29	Brooklyn	(II)
30	New York	(Fri. II)

DECEMBER

3	Boston	(Mon. III)
4	Cambridge	(III)
7–8	Boston	(Fri.-Sat. X)
11	Providence	(III)
14–15	Boston	(Fri.-Sat. XI)
16	Boston	(Sun. III)
18	Boston	(Tues. V)
28–29	Boston	(Fri.-Sat. XII)

JANUARY

1	Boston	(Tues. VI)
4–5	Boston	(Fri.-Sat. XIII)
7	Storrs	
8	New Haven	(II)
9	New York	(Wed. III)
10	Brooklyn	(III)
11	New York	(Fri. III)

JANUARY (*continued*)

15	Cambridge	(IV)
17	Boston	(Rehearsal III)
18–19	Boston	(Fri.-Sat. XIV)
21	Boston	(Mon. IV)
22	Boston	(Tues. VII)
25–26	Boston	(Fri.-Sat. XV)
29	Providence	(IV)

FEBRUARY

1–2	Boston	(Fri.-Sat. XVI)
3	Boston	(Sun. IV)
7	Boston	(Rehearsal IV)
8–9	Boston	(Fri.-Sat. XVII)
11	Boston	(Mon. V)
12	Boston	(Tues. VIII)
15–16	Boston	(Fri.-Sat. XVIII)
18	Hartford	(II)
19	Philadelphia	
20	New York	(Wed. IV)
21	Brooklyn	(IV)
22	New York	(Fri. IV)
24	Boston	(Sun. V)
26	Cambridge	(V)
28	Boston	(Rehearsal V)

MARCH

1–2	Boston	(Fri.-Sat. XIX)
3	Boston	(Pension Fund)
7	Boston	(Rehearsal VI)
8–9	Boston	(Fri.-Sat. XX)
11	Boston	(Mon. VI)
12	Providence	(V)
15–16	Boston	(Fri.-Sat. XXI)
17	Baltimore	
18	Washington	(I)
19	Washington	(II)
20	New York	(Wed. V)
21	Brooklyn	(V)
22	New York	(Fri. V)
26	Cambridge	(VI)
28	Boston	(Rehearsal VII)
29–30	Boston	(Fri.-Sat. XXII)

APRIL

2	Boston	(Tues. IX)
4	Boston	(Rehearsal VIII)
5–6	Boston	(Fri.-Sat. XXIII)
7	Boston	(Sun. VI)
9	Boston	(Tues. X)
11–13	Boston	(Thurs.-Sat. XXIV)

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APRIL

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16	Kansas City	23	Portland, Ore.
17	Oklahoma City	24	Seattle
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19	San Diego	27	Minneapolis
21	Los Angeles		

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He accepted, in 1943, a three-years' contract as conductor of the Cleveland Orchestra but was almost immediately called to service in the U. S. Army. Upon his discharge he was made conductor of the Rochester Philharmonic, which during the nine years of his tenure became one of this country's foremost orchestras. Since 1957 he has been among the Metropolitan Opera's shining lights.

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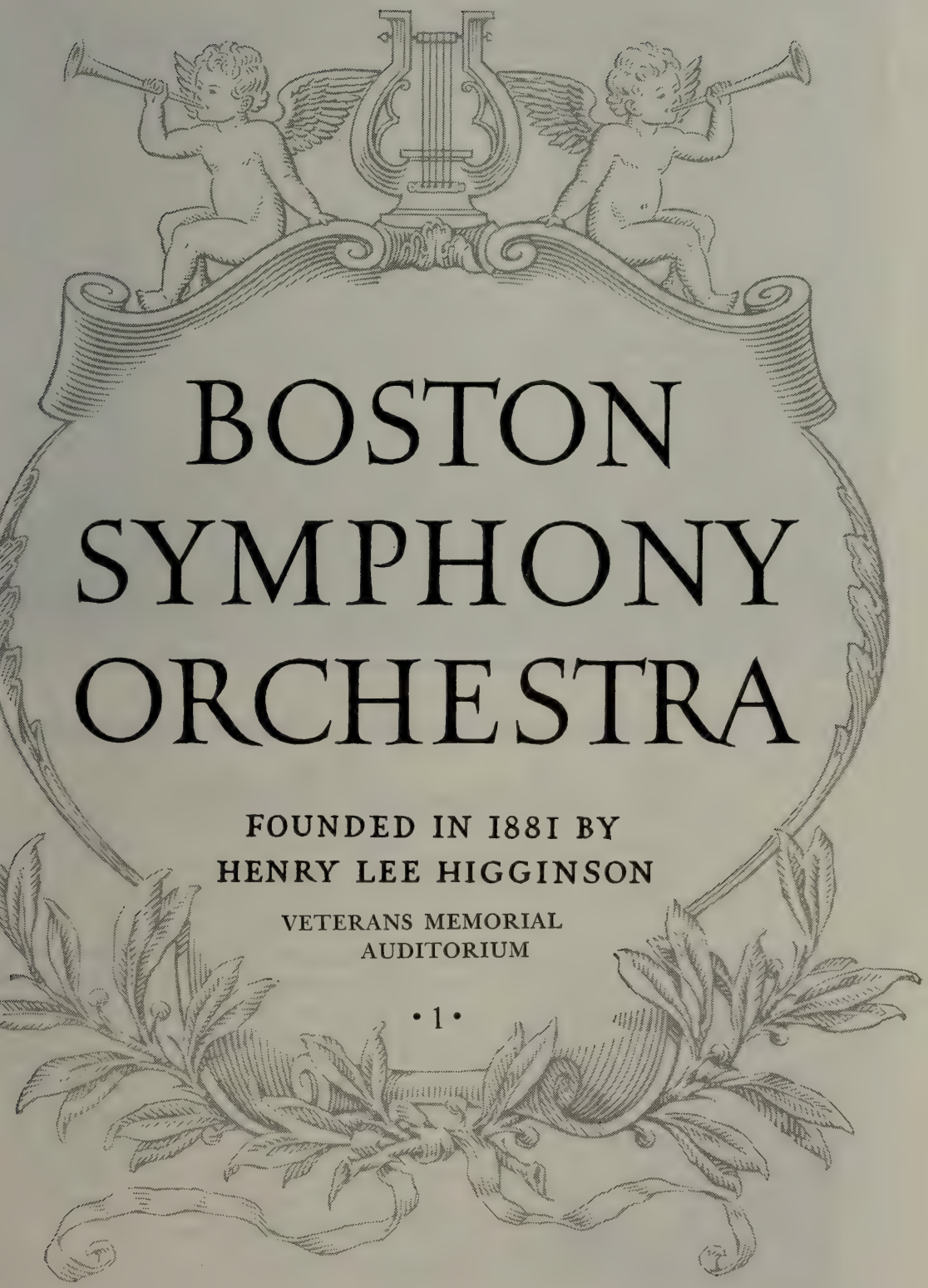
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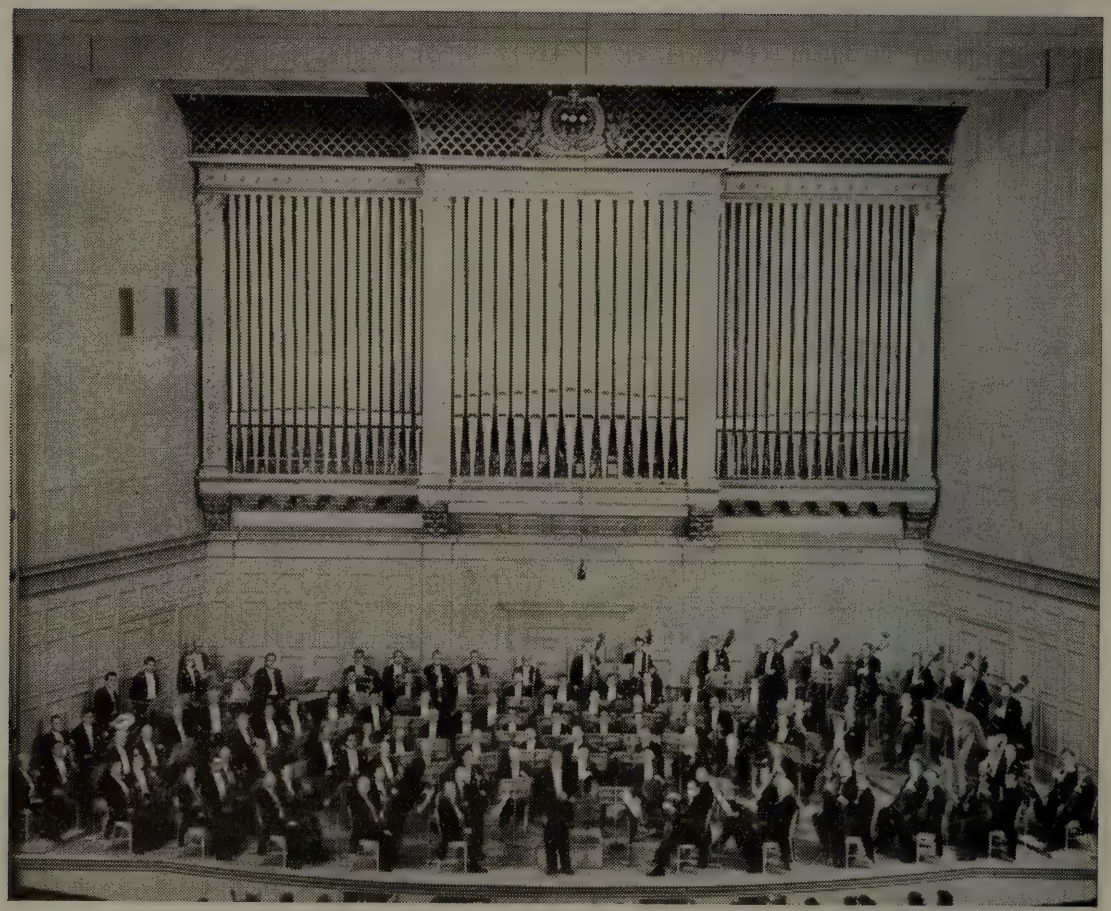
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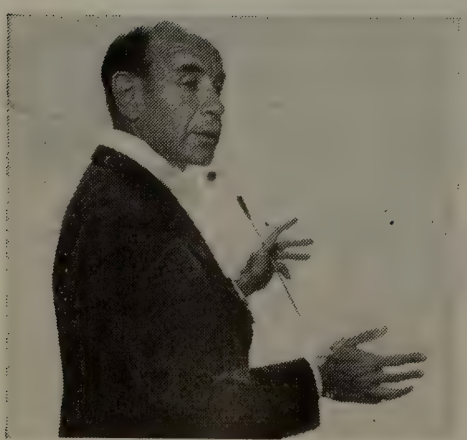
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with historical and descriptive notes by

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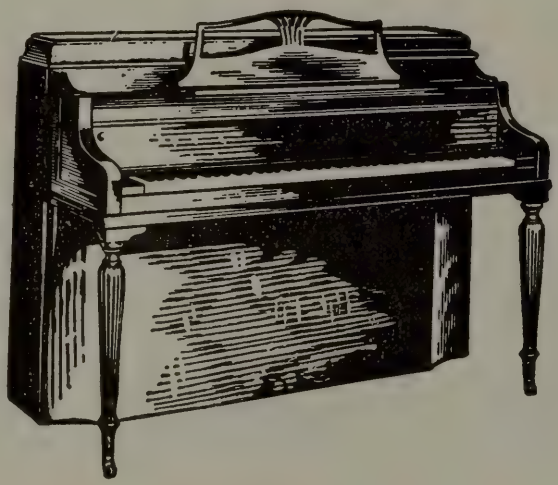
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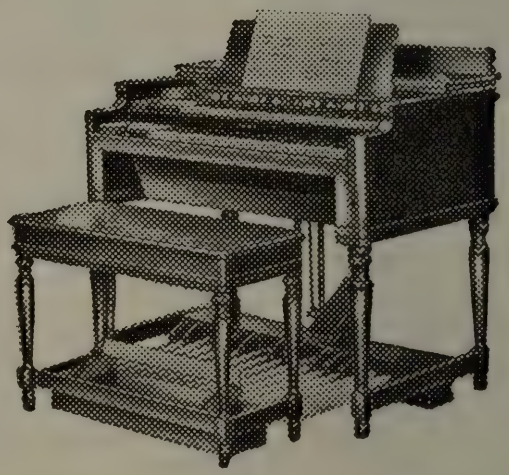
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TUESDAY EVENING, October 2, *at* 8:15 *o'clock*

Prokofiev.....Overture to "War and Peace" (Opera after Leo Tolstoi), *Op.* 91

Piston.....Symphony No. 7

I. Con moto
II. Adagio pastorale
III. Allegro festevole

Strauss.....*Till Eulenspiegel's Merry Pranks, After the Old-fashioned, Roguish Manner – in Rondo Form, *Op.* 28

INTERMISSION

Beethoven.....*Symphony No. 3, in E-flat major, "Eroica," *Op.* 55

I. Allegro con brio
II. Marcia funebre: Adagio assai
III. Scherzo: Allegro vivace
IV. Finale: Allegro molto

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ERICH LEINSDORF'S career in this country and abroad has included many operatic as well as symphonic engagements. His connection with the Metropolitan Opera began when, at the age of twenty-five, he conducted *Die Walküre* in January, 1938. After the death of Artur Bodanzky in 1939, he became the principal conductor of German opera for four seasons. In the spring of 1957 he was appointed Music Consultant and conductor at the Metropolitan, and gave up these posts on assuming his Boston engagement. At the Metropolitan Mr. Leinsdorf led new productions of Gluck's *Alcestis,* Moussorgsky's *Boris Godunov,* Mozart's *Le Nozze di Figaro.* Last season, he conducted three cycles of Wagner's *Der Ring des Nibelungen.*

At the New York City Opera Mr. Leinsdorf conducted the American premieres of *The Tempest* by Frank Martin, *Susannah* by Carlisle Floyd, and *The Moon* by Carl Orff. At the San Francisco Opera he led the first American productions of Walton's *Troilus and Cressida* and Poulenc's *Dialogues of the Carmelites.* His operatic performances in Europe have included Stravinsky's *The Rake's Progress* in Holland and the Bayreuth Festival production of *Die Meistersinger* in 1959.

Erich Leinsdorf's professional career began when he was twenty-two. After studying in Vienna (where he was born on February 4, 1912), he became assistant to Bruno Walter and Arturo Toscanini at the Salzburg Festivals.

His engagement as permanent conductor of the Cleveland Orchestra (1943) was interrupted when he was called to serve in the United States Army. Since the War he has led the Boston Symphony Orchestra (in February 1961), the Philadelphia Orchestra, and the Chicago Symphony. In 1947, he was appointed permanent conductor of the Rochester Philharmonic, a post he held for nine years. Mr. Leinsdorf is well known in England for his frequent engagements with the BBC, Philharmonia and London Symphony Orchestras. In Europe he has conducted the Berlin Philharmonic, the Vienna Philharmonic, the Amsterdam Concertgebouw and has figured prominently at the Maggio Musicale in Florence.

• • •

At an interview in Boston last spring, Mr. Leinsdorf was asked if he was reluctant to give up opera for all-absorbing symphonic duties. He answered: "I think every conductor who has had European training wishes to do opera and symphony because this is the way we were trained. I remember when I was eighteen at the Academy in Vienna, I conducted *Mignon* by Ambroise Thomas and the Seventh Symphony of Bruckner in one year. A greater contrast cannot be found.

"At this moment I can only say that I wish nothing more than to conduct the (Boston) Symphony. I have had a good fill of opera; I have known the shortcomings of opera, and the lovely sensations of opera. I would say that at this moment my nostalgia for opera is well controlled."

OVERTURE TO "WAR AND PEACE" (OPERA AFTER LEO TOLSTOI), *Op.* 91

By SERGE PROKOFIEV

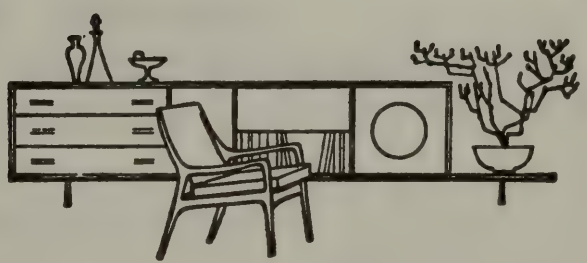
Born in Sontsovka, Russia, April 23, 1891; died near Moscow, March 4, 1953

Prokofiev first composed his opera *War and Peace* in thirteen scenes with a choral prologue (designated in the score as "Epigraph"). He wrote the libretto in collaboration with his wife, Myra Mendelson-Prokofieva. He worked upon this score and its revisions from 1941 to 1952. The first stage performance was on June 12, 1946 in Leningrad, when the first eight scenes were given and S. A. Samosud conducted. Ball scenes were added, and on account of the inordinate length of the whole, the composer reduced his score to ten scenes which were performed with the prologue on April 1, 1953 in Leningrad in a single evening. A further revision in thirteen scenes was given in Moscow, also in one evening, on November 8, 1957.

The only performance of the opera in the United States (the final version) was given on television by the NBC network on January 13, 1957. Orchestral excerpts were performed by the Baltimore Symphony Orchestra on December 14, 1960.

IN ATTEMPTING to re-arrange his opera for performance in a single evening, Prokofiev published a piano reduction of the first version with the recommendation for possible cuts, thus dividing the whole into two parts of five scenes each. This published score opens with the choral prologue, which is followed by the overture now to be per-

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formed. The composer suggests in his preface that the prologue be sung before the second part of the Opera, an understandable suggestion since the first part consists of the scenes of peace, and the second the scenes of war. This chorus is a summons to war based upon the actual declaration of Tsar Alexander I, beginning: "The forces of twelve peoples of Europe have invaded Russia." The overture, Prokofiev suggests, could be used either before the first curtain or before the second part into which it leads. The opening theme of the overture is also the choral subject of this the eighth scene, which is laid on the fields of Borodino before the battle. A chorus of soldiers is heard:

"Russia summons its soldiers to sing in combat,
In their hearts is the call of the fatherland."*

The Opera, composed through and after the years of the World War, is obviously moved by a patriotic impulse. The Russians refer to the late World War as the "Second Great Patriotic War." The "First Great Patriotic War" was, in the Russian view, the war of the Napoleonic invasion in 1812 rather than the World War of 1914, which was less closely their concern.

* For information about the score we are indebted to Nicolas Slonimsky.

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SYMPHONY NO. 7

By WALTER PISTON

Born in Rockland, Maine, January 20, 1894

Walter Piston composed his Seventh Symphony by a commission of the Philadelphia Orchestra Association. It was performed in Philadelphia under the direction of Eugene Ormandy on February 10, 1962, and also performed by the Philadelphia Orchestra in New York, and in Boston (March 21, 1962). This Symphony was awarded the Pulitzer Prize in Music. The following orchestration is required: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, triangle, snare drum, tambourine, tam tam, wood block, 2 harps and strings.

THE composer supplied the information for the first performance that in composing this work he was conscious of being influenced by the sound of the specific orchestra (the Philadelphia) for which he was writing — "a circumstance I had already experienced in my Sixth Symphony, written for the Boston Symphony Orchestra. Although I am somewhat less familiar with the Philadelphia Orchestra than I am with that of Boston, I could not help hearing it mentally as I worked on the composition. Another intriguing factor was that I knew the Philadelphia Orchestra would play the Symphony in Boston in March and that I also knew that their sound is not quite the same there as it is in the Academy of Music. These acoustic matters constitute one of the many absorbing and fascinating problems to be faced by the composer."

Mr. Piston, whose previous six symphonies have been performed by the Boston Symphony Orchestra, was awarded a Pulitzer Prize for the Third in 1948, and the Second was the choice of the New York Music Critics Circle in 1945.

Since his retirement in the summer of 1960 from the Faculty of the Music Department of Harvard University, a commission by the Ford Foundation has resulted in his Second Violin Concerto, which was per-

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formed by Joseph Fuchs in Pittsburgh on October 28, 1960, and by other orchestras with the same soloist. A Concerto for Two Pianos has been composed for the duo-pianists Melville Stecher and Norman Horowitz. A Symphonic Prelude was commissioned by the Association of Women's Committees for Symphony Orchestras and was performed in Cleveland under the direction of George Szell on April 20, 1961. His *New England Sketches,* composed for the Worcester Festival, was also performed at the Boston Symphony concerts on October 14, 1960.

Two summations of Walter Piston and his music are at hand. The first is quoted from the *Harvard Alumni Bulletin* (he graduated from Harvard in 1924):

"Final artistic judgments await the verdict of history. Yet there are few men of music in the world today who would not assign to Walter Piston a significant place in the music of our time. Shy, witty, affable, Piston has succeeded in synthesizing the most important characteristics of modern music with his own artistry and technical perfection. Like his music, he gives a pleasant incisive impression, and his Down East twang frankly reveals the American heritage which combined with the Italian warmth of his paternal grandfather. High school training in mechanics and blacksmithing, a job as draftsman for the Boston Elevated, schooling in painting and drawing were all asides to his musical career, and he earned money for music lessons by playing jazz and ragtime. The influence of Archibald T. Davison brought him to Harvard College as a member of the Class of 1924 and at Harvard he has been ever since, with the exception of two years in Paris on a Paine Fellowship. As he advanced to full Professor, he progressed in musical breadth. He set down the fundamental principles, enlivened by past examples, in his *Principles of Harmonic Analysis* (1933), *Harmony* (1941), *Counterpoint* (1947) [and *Orchestration* (1955)], departing from the dogma of older texts. 'He has summed up the tendencies of the past twenty years and given them broad and masterful expression,' a critic has written. 'His unique contribution is to have done this . . . with outstanding excellence in a country where few have made a name for themselves as thoroughly craftsmanlike artists.' "

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The second was written by Nicolas Slonimsky:

"In the constellation of modern American composers, Walter Piston has now reached the stardom of the first magnitude. He has not exploded into stellar prominence like a surprising nova, but took his place inconspicuously, without passing through the inevitable stage of musical exhibitionism or futuristic eccentricity. True, there is a barking dog in the score of Piston's suite from the ballet *The Incredible Flutist,* but the canine sound effect is used *ad libitum.* The music of Walter Piston derives its vitality from immanent impulses, without extraneous motivation. In the matter of music form, Walter Piston does not solicit public attention by strange conceits, and calls a musical spade a spade rather than a rectangular ferreous lamina socketed on a ligneous handle. Generally, he prefers matter-of-fact designations, such as Sonata, Concertino, or Suite. If he refurbishes the old forms, he keeps their recognizable features. In harmony and counterpoint he adopts without partiality such means of musical expression as are suitable to the task at hand. His music is eminently tonal, but when it is his purpose, he ornaments the design with atonal lacery."

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By RICHARD STRAUSS

Born in Munich, June 11, 1864; died in Garmisch, September 8, 1949

The first performance was at a Gürzenich concert in Cologne, November 5, 1895. Strauss had completed his score in Munich the previous May. It had been published in September. The first performance at the Boston Symphony Concerts (and in America) was February 21, 1896.

The rondo, dedicated to Dr. Arthur Seidl, is scored for piccolo, 3 flutes, 3 oboes, English horn, 2 clarinets in B-flat, clarinet in D, bass clarinet, 3 bassoons, double-bassoon, 4 horns (with the addition of 4 horns *ad lib.*), 3 trumpets (with 3 additional trumpets *ad lib.*), 3 trombones, bass tuba, timpani, snare drum, bass drum, cymbals, triangle, a watchman's rattle, strings.

AT FIRST, Strauss was inclined to let the title: *"Till Eulenspiegels lustige Streiche, nach alter Schelmenweise — in Rondoform"* stand as sufficient explanation of his intentions. Franz Wüllner, about to perform the work in Cologne, coaxed from him a letter which revealed a little more:

"It is impossible for me to furnish a program to *'Eulenspiegel';* were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two *'Eulenspiegel'* motives, which, in the most manifold disguises, moods, and situations,

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pervade the whole up to the catastrophe, when after he has been condemned to death Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss finally noted three themes: the opening of the introduction, the horn motive of Till, and the portentous descending interval of the rogue's condemnation.

But Strauss was persuaded by Wilhelm Mauke, the most elaborate and exhaustive of Straussian analysts, to jot the following indications in pencil in his score:

"Once upon a time there was a *Volksnarr;* Named *Till Eulenspiegel;* That was an awful hobgoblin; Off for New Pranks; Just wait, you hypocrites! Hop! On horseback into the midst of the market-women; With seven-league boots he lights out; Hidden in a Mouse-hole; Disguised as a Pastor, he drips with unction and morals; Yet out of his big toe peeps the Rogue; But before he gets through he nevertheless has qualms because of his having mocked religion; Till as cavalier pays court to pretty girls; She has really made an impression on him; He courts her; A kind refusal is still a refusal; Till departs furious; He swears vengeance on all mankind; Philistine Motive; After he has propounded to the Philistines a few amazing theses he leaves them in astonishment to their fate; Great grimaces from afar; Till's street tune; The court of Justice; He still whistles to himself indifferently; Up the ladder! There he swings; he gasps for air, a last convulsion; the mortal part of Till is no more."

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SYMPHONY NO. 3 IN E-FLAT, "EROICA," *Op.* 55

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

Composed in the years 1802–1804, the Third Symphony was first performed at a private concert in the house of Prince von Lobkowitz in Vienna, December, 1804, the composer directing. The first public performance was at the *Theater an der Wien,* April 7, 1805. The parts were published in 1806, and dedicated to Prince von Lobkowitz. The score was published in 1820.

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 3 horns, 2 trumpets, timpani and strings.

THE liberation of music in the nineteenth century brought about a remarkable result which had been impossible before on account of stylistic constriction, and which, for sheer lack of imaginative power, has not happened since. That enviable century produced two composers whose amplitude of resource and consistency of growth were such that over and above the continuing traits of their personal style, the succession of their greater works unfolded, one after another, new and distinct tonal concepts. *Tristan* or *Die Meistersinger* have each a

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character completely its own. Each of Beethoven's symphonies from the Third to the Ninth opens a fresh vista of its own — this in varying degree, but most strikingly in the Third.

Beethoven's remark to Krumpholz in 1802 while sketching his Third Symphony that he was taking a "new road" is often quoted, and rightly so. Beethoven's phrase, reported by Czerny, was an understatement, for no single musical work in history can compare with it as a plunge into new ways. When Schumann published his article on the youthful Brahms in 1852 under the title *"Neue Bahnen,"* he was going too far if he had in mind Beethoven's *"Neuen Weg."* Brahms's First Symphony would vindicate this clear-visioned prophet, but that Symphony was arrived at only after years of germination and accumulating force. The *Eroica* was a new road both in the composer's meaning of a sudden broadening in his own development, and in the universal sense that it changed the whole course of music.

Symphonies, even Beethoven's first two, still retained relics of the gallant style of the salon where the form was born. Even the last symphonies of Mozart and Haydn were not out of place in such surroundings — they had wit and seemly restraint rather than challenge and thrust. Beethoven, always an intuitive composer who never theorized about music, leaves no sign of having taken his "new road" with conscious purpose or awareness of making an æsthetic revolution. He could have had no motive of expediency. From the publisher's point of view no score could have been less saleable. Symphonies were no longer being written at that time, partly because no contemporary composer wanted to match his talent with what Mozart and Haydn had left, but also because there was no particular demand for them. Here Clementi failed by comparison with those two; Cherubini wrote only one, on an inescapable commission; Weber wrote one as a youthful indiscretion. Schubert wrote several which had a few amateur performances or none at all while he lived. A more practical man like Rossini knew where his bread and butter lay. Beethoven, who wrote to publishers as if he considered himself a shrewd businessman, but would have been alone in that opinion, gave his full attention to symphonies through some unexplained urge. When he wrote the *Eroica* only opera, and Italian opera in particular, spelled success. Instrumental groups, when needed,

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which was seldom, were largely recruited from the opera orchestras. The men were usually hired to accompany singers and virtuosos. A symphony on a concert program was a routine opening or closing piece. While occupying himself with the *Eroica,* Beethoven had no prospect of a suitable performance, for Vienna had no established orchestra. Prince Lobkowitz, to whom it was dedicated, would have preferred a more negotiable string quartet. Beethoven, alone with his thoughts, must simply have been possessed by his sketches as he allowed his themes to expand in development into unheard-of ways. He was for the first time turning away from the musical world about him, the expectations of his friends, whether patrons or musicians. The much sought pianist, the favorite of society, was first facing the dreadful prospect of deafness which would end his career as performer. It was in the summer of 1802 at Heiligenstadt, shortly before he wrote his tragic "Heiligenstadt Testament," that he probably made his first sketches for the *Eroica.* The threat of deafness was a spur to set him on his "new road," but this alone cannot begin to account for the intrepidity of the artist, nor for the full flux of power which in the growing Beethoven must have been an eventual certainty. The symphony as a form which had ceased to be written with the previous century was being reborn in very different guise.

There has been a good deal of romancing about Napoleon as the subject of the symphony. The exploits of that conqueror would have been at the time an interesting news topic rather than the central core of Beethoven's most personal and intimate tonal concept. That he put that name on the title page and then struck it off meant that he no longer considered Napoleon worthy of the honor, but did not mean that he took the name musically to heart in the first place. When he later wrote on the score on offering it to Breitkopf and Härtel, that it was "really entitled Bonaparte," he was saying in effect that a name on everybody's tongue, whatever the man's character, might be a good selling point.

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(Eighty-second Season, 1962–1963)

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Mischa Nieland
Karl Zeise
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Bernard Parronchi
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Winifred Winograd
John Sant Ambrogio
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Peter Schenkman

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Jean de Vergie
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Clarinets

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

Bass Clarinet

Rosario Mazzeo

Bassoons

Sherman Walt
Ernst Panenka
Matthew Ruggiero

Contra Bassoon

Richard Plaster

Horns

James Stagliano
Charles Yancich
Harry Shapiro
Harold Meek
Paul Keaney
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Trumpets

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André Come
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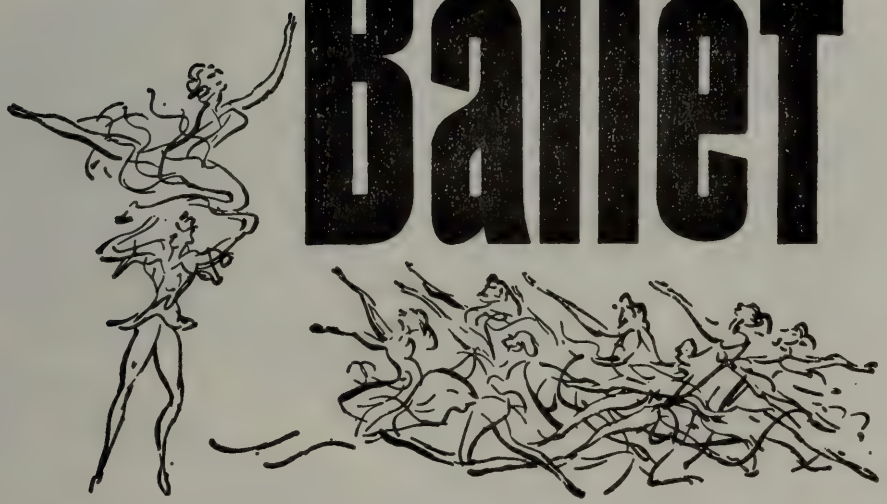
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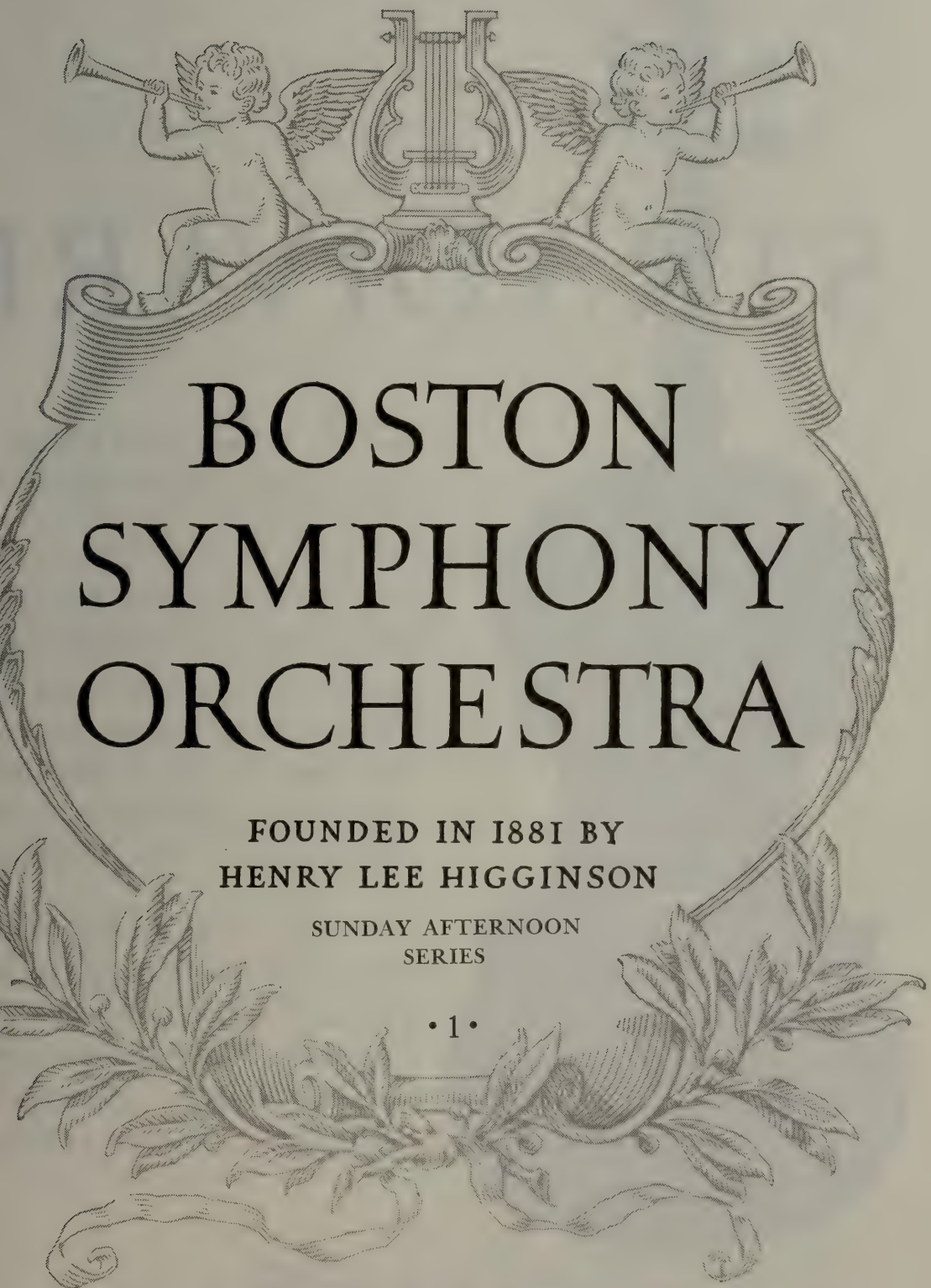
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with historical and descriptive notes by

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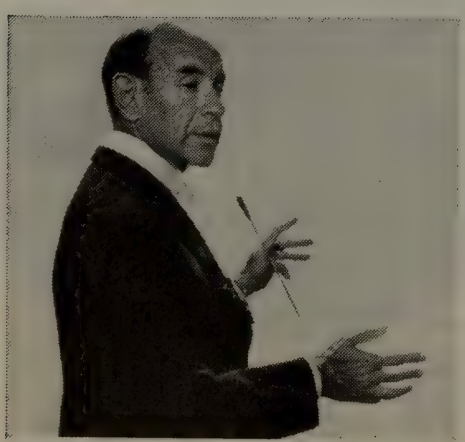
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EXHIBITION

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ERICH LEINSDORF AND BOSTON

In the September number of "The Atlantic," Herbert Kupferburg considers the qualities of Erich Leinsdorf in reference to his new post. A few excerpts from this article are here quoted.

"When a 26-year-old conductor, fresh off the boat from Europe, was still in his first year at the Metropolitan Opera, the late Lawrence Gilman appraised him thus in the New York *Herald Tribune:* 'Mr. Leinsdorf seems to have a cool head on his shoulders—he must have, or he could not conduct with the authority and poise he displays. If he retains his modest self-effacement and his obvious reverence for great music, heaven will look out for him. . . .'

"On many different occasions since that hectic year of 1938 heaven has seemed to leave Erich Leinsdorf strictly on his own in the competitive, not to say combative, world of conducting. But after a quarter century, Gilman's prophecy is being borne out, for this month Mr. Leinsdorf, still poised, authoritative, and cool-headed, undertakes the most

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celestial of all conductorial posts, the musical directorship of the Boston Symphony Orchestra.

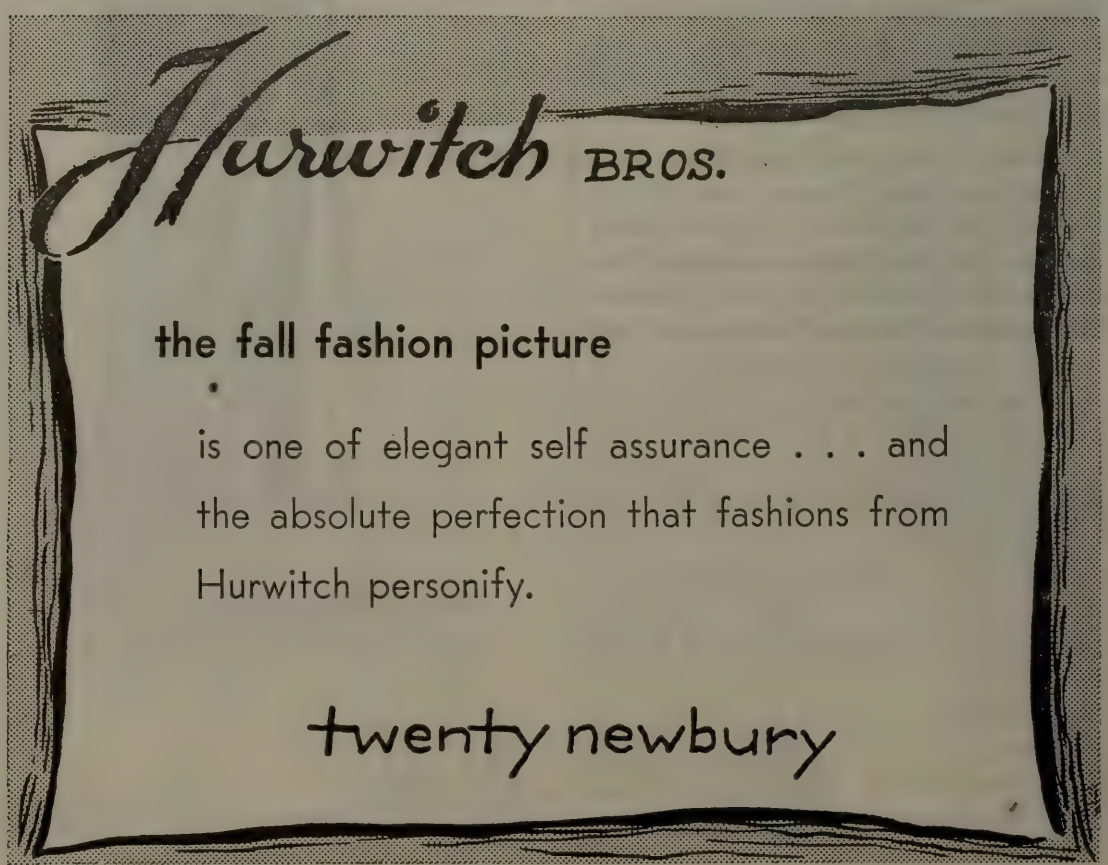
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"For Boston, Leinsdorf plans no radical departures either in personnel or repertory. French composers, particularly minor ones, may appear less on his programs than on Munch's, but the Orchestra's continuing devotion to American and other contemporary composers will be attested at the opening concert, in which Walter Piston's Seventh Symphony will share the spotlight with Ludwig van Beethoven's Third. For his summers at Tanglewood, Leinsdorf is contemplating a somewhat more adventurous approach than has prevailed in the past, with both student and concert activities perhaps centered about a specific composer. He has such a composer in mind for 1963—'the tenth anniversary of his death,' he notes, cheerfully suggesting a trip to the reference books for more precise identification.

"However much the traditions and the membership of the Orchestra will remain unchanged under the new regime, Leinsdorf himself represents a new element in the Boston picture—a conductor of Viennese background who has undergone most of his musical development and acquired most of his musical experience in this country. In speech, outlook, and interests, and in his readiness to undertake organizational challenges, Leinsdorf is thoroughly a twentieth-century American.

"Says a Bostonian who is intimately acquainted with both the new conductor and his predecessor: 'Dr. Munch is a benign, convivial, and charming man, but he doesn't enjoy going in with a group of strangers, and he's not really comfortable unless he's speaking French. Leinsdorf, on the other hand, likes to talk, discuss, argue, listen. Munch's leadership was always there, but it gave few external signs. Leinsdorf's executive ability will be visible to the naked eye.'

"Leinsdorf takes over the Boston Symphony at the same age Koussevitzky did, fifty. The trustees believe that after his far-ranging travels and widely varied experience, he is ready to flower—'skyrocket,' as one official puts it—into an eminence that will climax his career."



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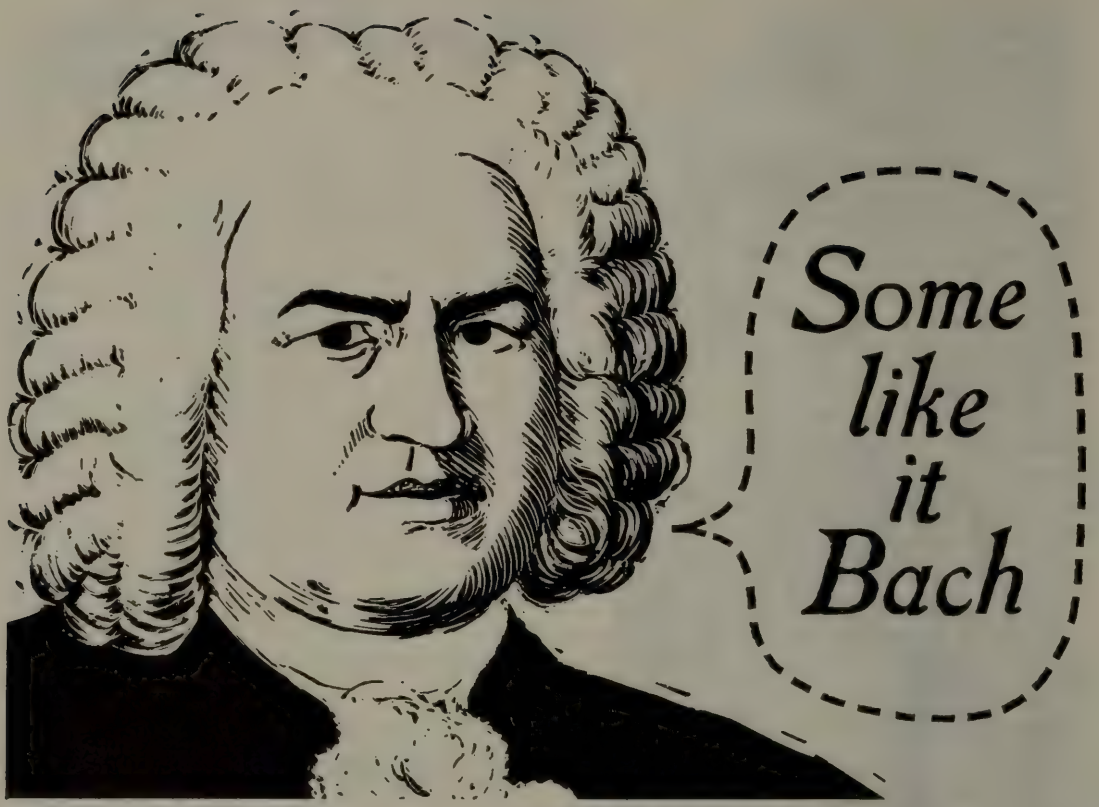


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Erich Leinsdorf, Music Director

FIRST PROGRAM

Sunday, October 7, 1962

The Seventh Symphony of Walter Piston will be played on Sunday, November 11, 1962, at the second concert in this series.

On today's program, the "Variations on a Theme of Haydn" by Brahms will be played after the Prokofiev overture.

First Program

SUNDAY AFTERNOON, OCTOBER 7, *at* 3:00 *o'clock*

PROKOFIEV Overture to "War and Peace" (Opera after Leo Tolstoi), *Op.* 91

PISTON Symphony No. 7

I. Con moto
II. Adagio pastorale
III. Allegro festevole

STRAUSS *Till Eulenspiegel's Merry Pranks, After the Old-fashioned, Roguish Manner – in Rondo Form, *Op.* 28

INTERMISSION

BEETHOVEN *Symphony No. 3, in E-flat major, "Eroica," *Op.* 55

I. Allegro con brio
II. Marcia funebre: Adagio assai
III. Scherzo: Allegro vivace
IV. Finale: Allegro molto

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ERICH LEINSDORF'S career in this country and abroad has included many operatic as well as symphonic engagements. His connection with the Metropolitan Opera began when, at the age of twenty-five, he conducted *Die Walküre* in January, 1938. After the death of Artur Bodanzky in 1939, he became the principal conductor of German opera for four seasons. In the spring of 1957 he was appointed Music Consultant and conductor at the Metropolitan, and gave up these posts on assuming his Boston engagement. At the Metropolitan Mr. Leinsdorf led new productions of Gluck's *Alcestis,* Moussorgsky's *Boris Godunov,* Mozart's *Le Nozze di Figaro.* Last season, he conducted three cycles of Wagner's *Der Ring des Nibelungen.*

At the New York City Opera Mr. Leinsdorf conducted the American premieres of *The Tempest* by Frank Martin, *Susannah* by Carlisle Floyd, and *The Moon* by Carl Orff. At the San Francisco Opera he led the first American productions of Walton's *Troilus and Cressida* and Poulenc's *Dialogues of the Carmelites.* His operatic performances in Europe have included Stravinsky's *The Rake's Progress* in Holland and the Bayreuth Festival production of *Die Meistersinger* in 1959.

Erich Leinsdorf's professional career began when he was twenty-two. After studying in Vienna (where he was born on February 4, 1912), he became assistant to Bruno Walter and Arturo Toscanini at the Salzburg Festivals.

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His engagement as permanent conductor of the Cleveland Orchestra (1943) was interrupted when he was called to serve in the United States Army. Since the War he has led the Boston Symphony Orchestra (in February 1961), the Philadelphia Orchestra, and the Chicago Symphony. In 1947, he was appointed permanent conductor of the Rochester Philharmonic, a post he held for nine years. Mr. Leinsdorf is well known in England for his frequent engagements with the BBC, Philharmonia and London Symphony Orchestras. In Europe he has conducted the Berlin Philharmonic, the Vienna Philharmonic, the Amsterdam Concertgebouw and has figured prominently at the Maggio Musicale in Florence.

• •

At an interview in Boston last spring, Mr. Leinsdorf was asked if he was reluctant to give up opera for all-absorbing symphonic duties. He answered: "I think every conductor who has had European training wishes to do opera and symphony because this is the way we were trained. I remember when I was eighteen at the Academy in Vienna, I conducted *Mignon* by Ambroise Thomas and the Seventh Symphony of Bruckner in one year. A greater contrast cannot be found.

"At this moment I can only say that I wish nothing more than to conduct the (Boston) Symphony. I have had a good fill of opera; I have known the shortcomings of opera, and the lovely sensations of opera. I would say that at this moment my nostalgia for opera is well controlled."

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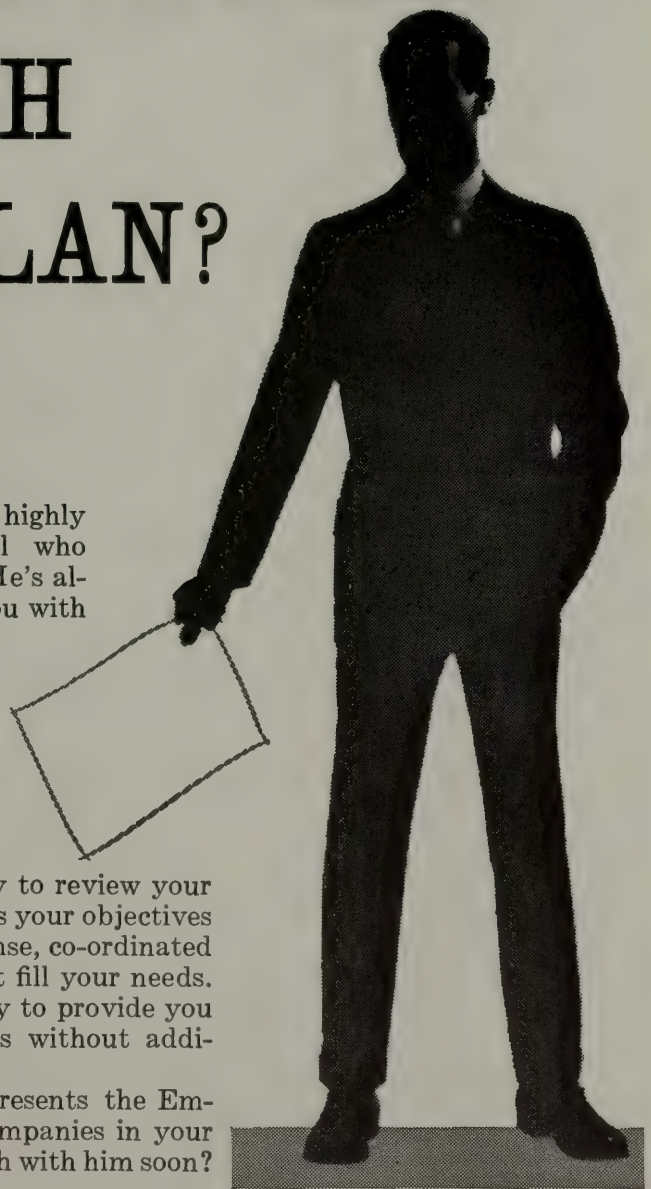
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OVERTURE TO "WAR AND PEACE" (OPERA AFTER LEO TOLSTOI), *Op.* 91

By SERGE PROKOFIEV

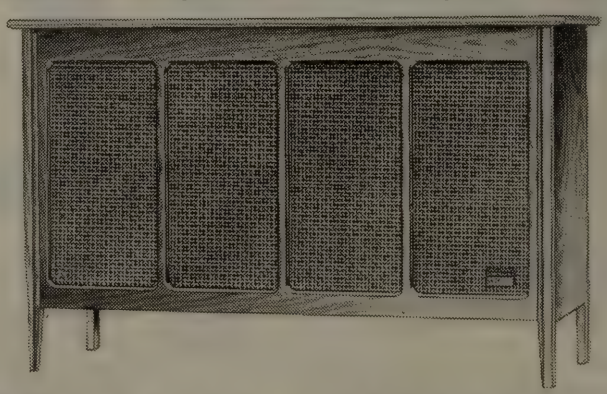
Born in Sontsovka, Russia, April 23, 1891; died near Moscow, March 4, 1953

Prokofiev first composed his opera *War and Peace* in thirteen scenes with a choral prologue (designated in the score as "Epigraph"). He wrote the libretto in collaboration with his wife, Myra Mendelson-Prokofieva. He worked upon this score and its revisions from 1941 to 1952. The first stage performance was on June 12, 1946 in Leningrad, when the first eight scenes were given and S. A. Samosud conducted. Ball scenes were added, and on account of the inordinate length of the whole, the composer reduced his score to ten scenes which were performed with the prologue on April 1, 1953 in Leningrad in a single evening. A further revision in thirteen scenes was given in Moscow, also in one evening, on November 8, 1957.

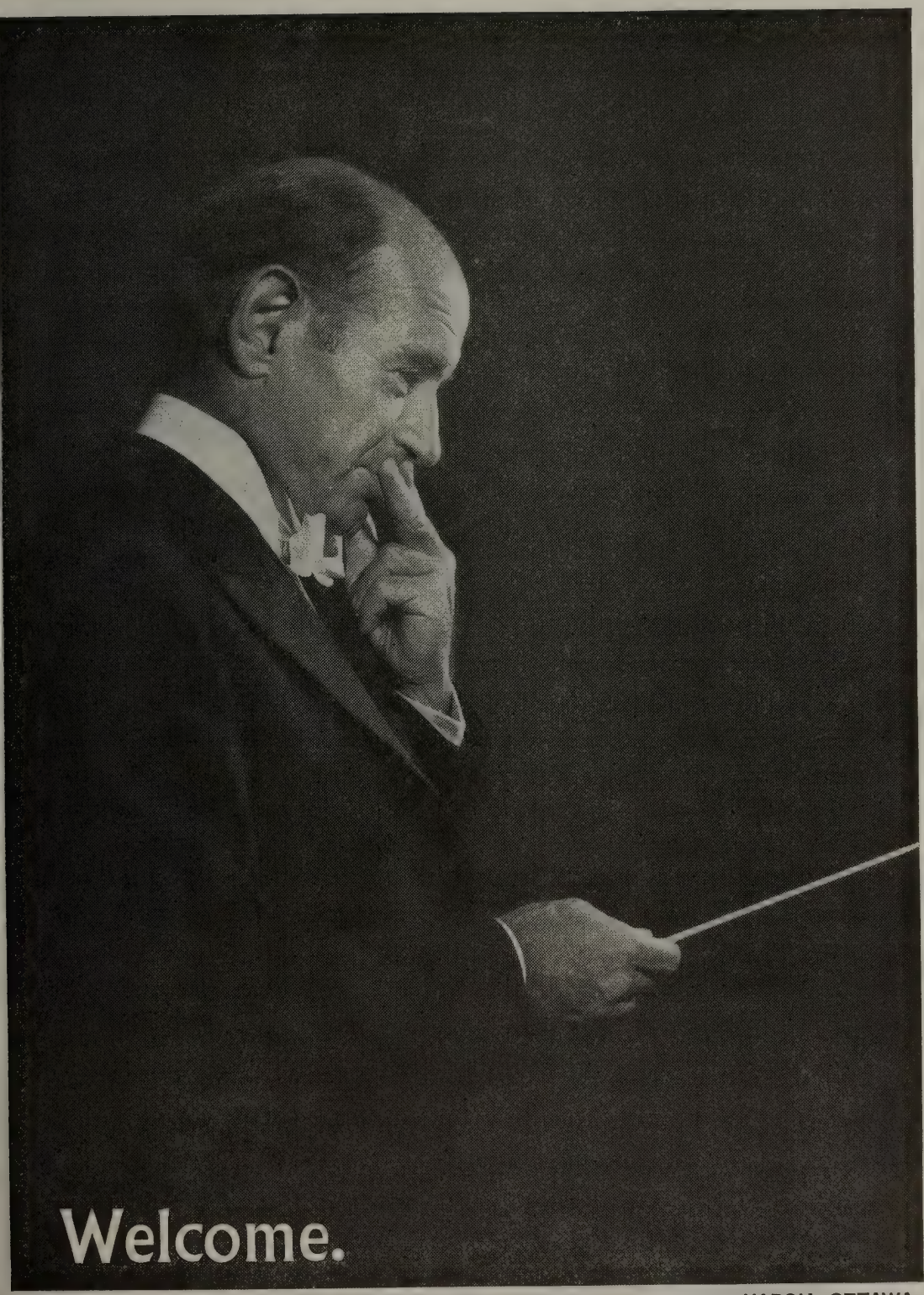
The only performance of the opera in the United States (the final version) was given on television by the NBC network on January 13, 1957. Orchestral excerpts were performed by the Baltimore Symphony Orchestra on December 14, 1960.

IN ATTEMPTING to re-arrange his opera for performance in a single evening, Prokofiev published a piano reduction of the first version with the recommendation for possible cuts, thus dividing the whole into two parts of five scenes each. This published score opens with the choral prologue, which is followed by the overture now to be per-

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formed. The composer suggests in his preface that the prologue be sung before the second part of the Opera, an understandable suggestion since the first part consists of the scenes of peace, and the second the scenes of war. This chorus is a summons to war based upon the actual declaration of Tsar Alexander I, beginning: "The forces of twelve peoples of Europe have invaded Russia." The overture, Prokofiev suggests, could be used either before the first curtain or before the second part into which it leads. The opening theme of the overture is also the choral subject of this the eighth scene, which is laid on the fields of Borodino before the battle. A chorus of soldiers is heard:

"Russia summons its soldiers to sing in combat,
In their hearts is the call of the fatherland."*

The Opera, composed through and after the years of the World War, is obviously moved by a patriotic impulse. The Russians refer to the late World War as the "Second Great Patriotic War." The "First Great Patriotic War" was, in the Russian view, the war of the Napoleonic invasion in 1812 rather than the World War of 1914, which was less closely their concern.

* For information about the score we are indebted to Nicolas Slonimsky.

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Myra Mendelson-Prokofieva, who was Prokofiev's second wife and who collaborated with him in preparing the libretto of his opera, has told in a reminiscent article* of her husband's growing interest in this subject. He liked to listen as she read aloud to him, and *War and Peace* was the first book of their choice. He had been given the novel by his father at the age of fourteen but at that time naturally missed the true force of what he found the "endless philosophizing in the latter part." He told Mme. Prokofiev that of the female characters he had liked Sonya better than Natasha. " 'I always felt sorry for Sonya,' he said. He used to give ratings to the books he read after the manner of school marks; *War and Peace* had received the highest rating — a 5. When reading aloud to him I came to the place describing the meeting between the wounded Prince Andrei and Natasha, Sergeyevich told me that this was a perfect operatic scene, and it was from that moment that he began to think of *War and Peace* as a subject for an opera. In April, 1941, he sketched the first rough plan for a libretto and we

* *S. Prokofiev*, Foreign Languages Publishing House, Moscow.

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worked it out together. But though the preliminary plan was outlined, the actual writing of the opera still at times seemed impossible. The outbreak of the war, however, swept aside all our misgivings, and the fervent desire to write an opera on the subject of Tolstoi's great novel took the upper hand. . . . In July we drew up a detailed plan of the libretto, and on August 15, in Nalchik, Sergeyevich began to write the opera. He kept at it on and off for a period of eleven years. We re-read many of Tolstoi's works as well as the memoirs of his contemporaries."

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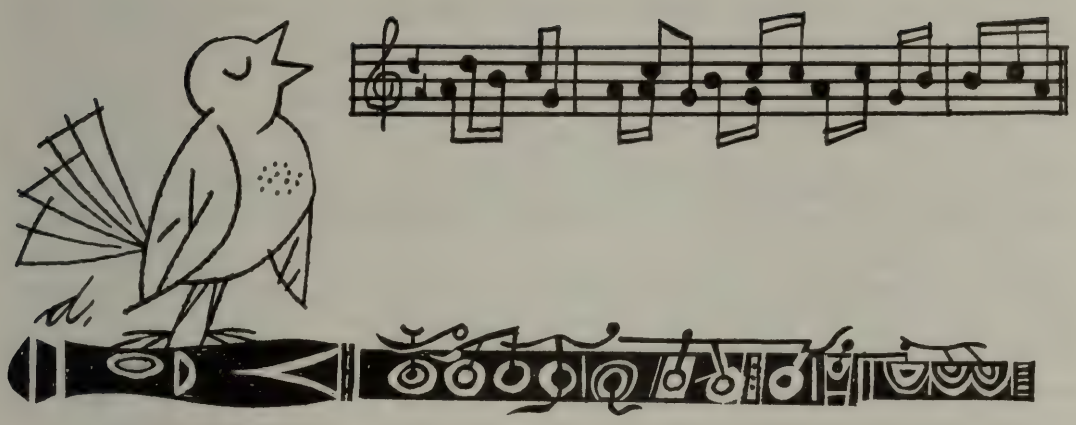
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SYMPHONY NO. 7

By WALTER PISTON

Born in Rockland, Maine, January 20, 1894

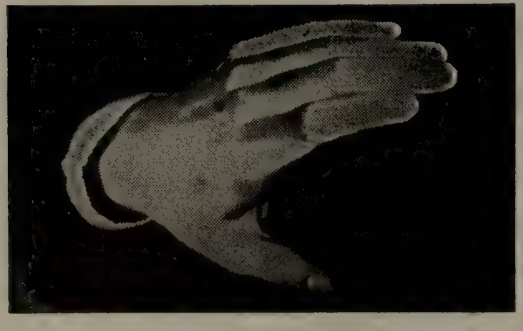
Walter Piston composed his Seventh Symphony by a commission of the Philadelphia Orchestra Association. It was performed in Philadelphia under the direction of Eugene Ormandy on February 10, 1962, and also performed by the Philadelphia Orchestra in New York, and in Boston (March 21, 1962). This Symphony was awarded the Pulitzer Prize in Music. The following orchestration is required: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, triangle, snare drum, tambourine, tam tam, wood block, 2 harps and strings.

THE composer supplied the information for the first performance that in composing this work he was conscious of being influenced by the sound of the specific orchestra (the Philadelphia) for which he was writing — "a circumstance I had already experienced in my Sixth Symphony, written for the Boston Symphony Orchestra. Although I am somewhat less familiar with the Philadelphia Orchestra than I am with that of Boston, I could not help hearing it mentally as I worked on the composition. Another intriguing factor was that I knew the Philadelphia Orchestra would play the Symphony in Boston in March and that I also knew that their sound is not quite the same there as it

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is in the Academy of Music. These acoustic matters constitute one of the many absorbing and fascinating problems to be faced by the composer."

Mr. Piston, whose previous six symphonies have been performed by the Boston Symphony Orchestra, was awarded a Pulitzer Prize for the Third in 1948, and the Second was the choice of the New York Music Critics Circle in 1945.

Two summations of Walter Piston and his music are at hand. The first is quoted from the *Harvard Alumni Bulletin* (he graduated from Harvard in 1924):

"Final artistic judgments await the verdict of history. Yet there are few men of music in the world today who would not assign to Walter Piston a significant place in the music of our time. Shy, witty, affable, Piston has succeeded in synthesizing the most important characteristics of modern music with his own artistry and technical perfection. Like his music, he gives a pleasant incisive impression, and his Down East twang frankly reveals the American heritage which combined with the Italian warmth of his paternal grandfather. High school training in mechanics and blacksmithing, a job as draftsman for the Boston Elevated, schooling in painting and drawing were all asides to his musical career, and he earned money for music lessons by playing jazz and ragtime. The influence of Archibald T. Davison brought him to Harvard

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College as a member of the Class of 1924 and at Harvard he has been ever since, with the exception of two years in Paris on a Paine Fellowship. As he advanced to full Professor, he progressed in musical breadth. He set down the fundamental principles, enlivened by past examples, in his *Principles of Harmonic Analysis* (1933), *Harmony* (1941), *Counterpoint* (1947) [and *Orchestration* (1955)], departing from the dogma of older texts. 'He has summed up the tendencies of the past twenty years and given them broad and masterful expression,' a critic has written. 'His unique contribution is to have done this . . . with outstanding excellence in a country where few have made a name for themselves as thoroughly craftsmanlike artists.' "

The second was written by Nicolas Slonimsky:

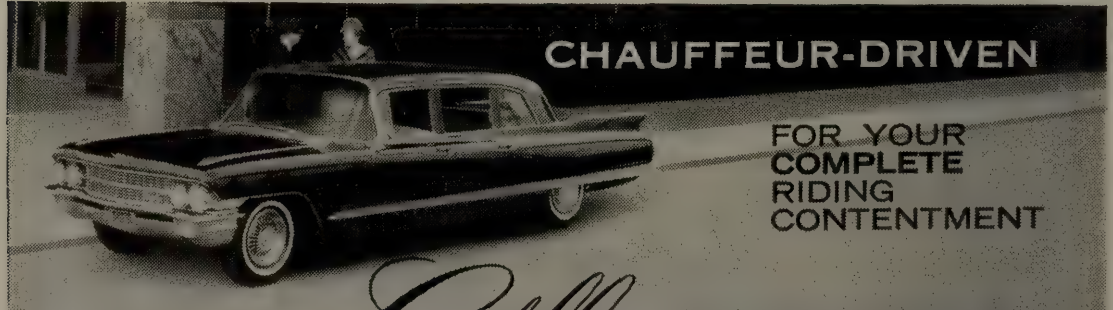
"In the constellation of modern American composers, Walter Piston has now reached the stardom of the first magnitude. He has not exploded into stellar prominence like a surprising nova, but took his place inconspicuously, without passing through the inevitable stage of musical exhibitionism or futuristic eccentricity. True, there is a bark-

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March, 1930: Gertrude Stein at home in Paris



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ing dog in the score of Piston's suite from the ballet *The Incredible Flutist,* but the canine sound effect is used *ad libitum.* The music of Walter Piston derives its vitality from immanent impulses, without extraneous motivation. In the matter of music form, Walter Piston does not solicit public attention by strange conceits, and calls a musical spade a spade rather than a rectangular ferreous lamina socketed on a ligneous handle. Generally, he prefers matter-of-fact designations, such as Sonata, Concertino, or Suite. If he refurbishes the old forms, he keeps their recognizable features. In harmony and counterpoint he adopts without partiality such means of musical expression as are suitable to the task at hand. His music is eminently tonal, but when it is his purpose, he ornaments the design with atonal lacery."

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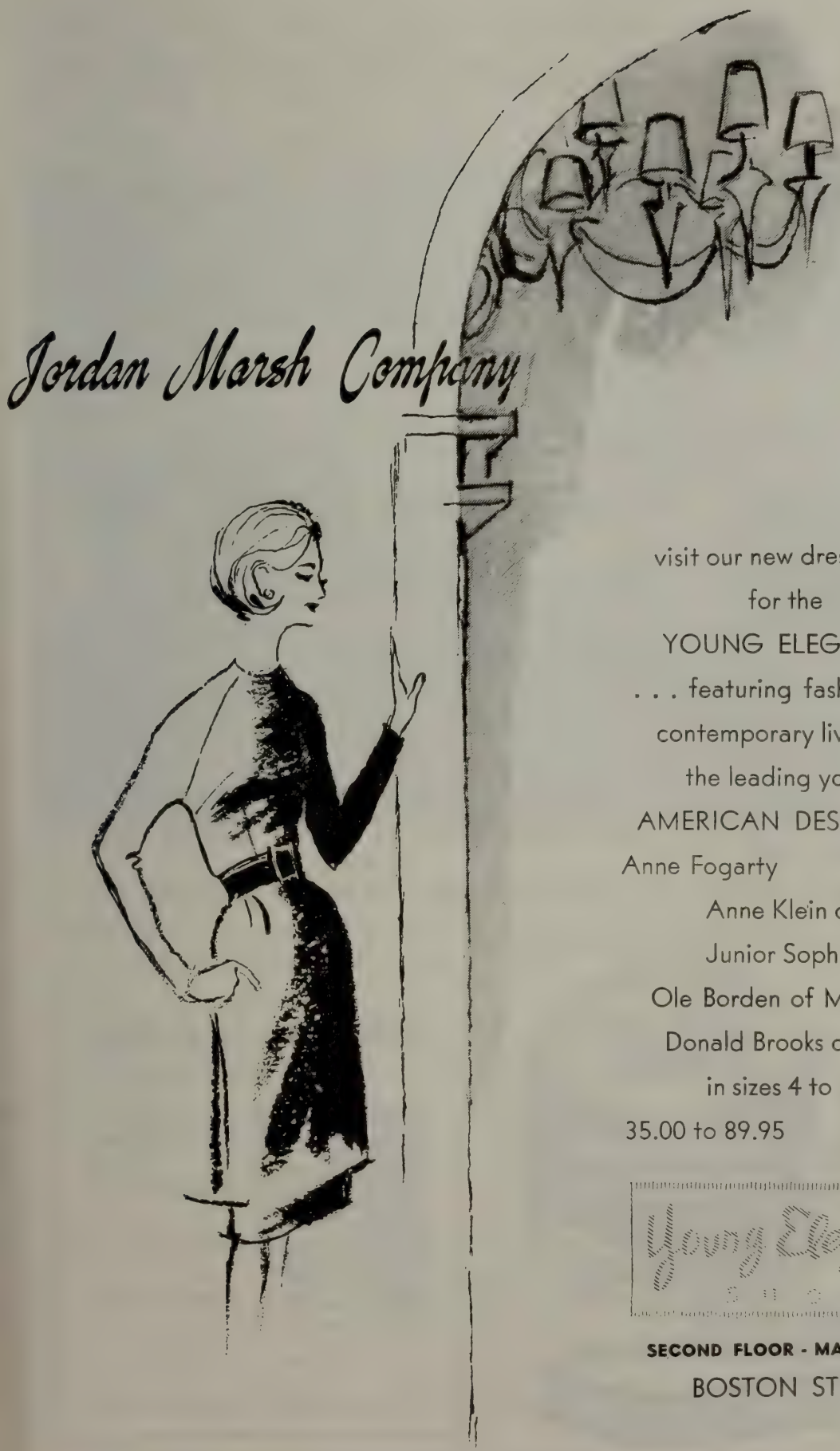
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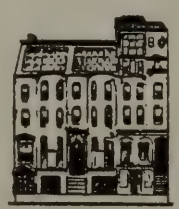
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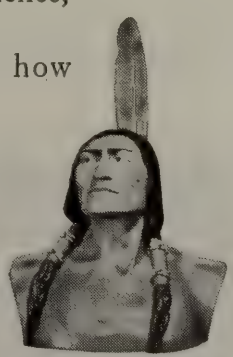


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Born in Munich, June 11, 1864; died in Garmisch, September 8, 1949

The first performance was at a Gürzenich concert in Cologne, November 5, 1895. Strauss had completed his score in Munich the previous May. It had been published in September. The first performance at the Boston Symphony Concerts (and in America) was February 21, 1896.

The rondo, dedicated to Dr. Arthur Seidl, is scored for piccolo, 3 flutes, 3 oboes, English horn, 2 clarinets in B-flat, clarinet in D, bass clarinet, 3 bassoons, double-bassoon, 4 horns (with the addition of 4 horns *ad lib.*), 3 trumpets (with 3 additional trumpets *ad lib.*), 3 trombones, bass tuba, timpani, snare drum, bass drum, cymbals, triangle, a watchman's rattle, strings.

AT FIRST, Strauss was inclined to let the title: *"Till Eulenspiegels lustige Streiche, nach alter Schelmenweise – in Rondoform"* stand as sufficient explanation of his intentions. Franz Wüllner, about to perform the work in Cologne, coaxed from him a letter which revealed a little more:

"It is impossible for me to furnish a program to *'Eulenspiegel';* were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better

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understanding, it seems sufficient to point out the two *'Eulenspiegel'* motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when after he has been condemned to death Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss finally noted three themes: the opening of the introduction, the horn motive of Till, and the portentous descending interval of the rogue's condemnation.

But Strauss was persuaded by Wilhelm Mauke, the most elaborate and exhaustive of Straussian analysts, to jot the following indications in pencil in his score:

"Once upon a time there was a *Volksnarr;* Named *Till Eulenspiegel;* That was an awful hobgoblin; Off for New Pranks; Just wait, you hypocrites! Hop! On horseback into the midst of the market-women; With seven-league boots he lights out; Hidden in a Mouse-hole; Disguised as a Pastor, he drips with unction and morals; Yet out of his big toe peeps the Rogue; But before he gets through he nevertheless has qualms because of his having mocked religion; Till as cavalier pays court to pretty girls; She has really made an impression on him; He courts her; A kind refusal is still a refusal; Till departs furious; He swears vengeance on all mankind; Philistine Motive; After he has

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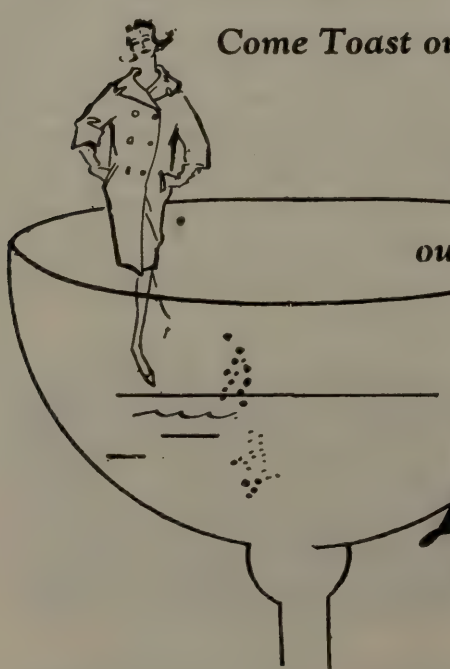
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propounded to the Philistines a few amazing theses he leaves them in astonishment to their fate; Great grimaces from afar; Till's street tune; The court of Justice; He still whistles to himself indifferently; Up the ladder! There he swings; he gasps for air, a last convulsion; the mortal part of Till is no more."

• •

The comments of outraged critics when *Till Eulenspiegel* first appeared in 1895 have been quoted in these program books. The reaction of Claude Debussy to the music should be understood differently, for he was too intelligent an artist to dismiss offhand an æsthetic contrary to his own. He wrote of Strauss in *Monsieur Croche:* "I repeat to you that there is no way of resisting the all-conquering domination of this man!" And of *Till Eulenspiegel* in particular:

"This piece is like an hour of new music at the madhouse – clarinets describe distracted trajectories, trumpets are always muted, horns foresee a latent sneeze and hurry to say politely, 'God bless you!' a big drum makes the boum-boum that italicizes the clown's kick and gesture. You burst with laughter or howl in agony, and you are surprised to find things in their usual place, for if the double-basses blew through their bows, if the trombones rubbed their tubes with an imaginary bow, and

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if Mr. Nikisch were found seated on the knees of an *ouvreuse,* all this would not surprise you. But in spite of this the piece is full of genius in certain ways, especially in the prodigious surety of the instrumentation, and the mad spirit that sweeps one along from beginning to end."

Behind the impudent and leering Till, some discerned the brazen face of the composer, recklessly and madly bent upon the destruction of every musical principle. It took the passing of a generation to reveal Strauss as no revolutionist after all, but a deep respecter of the musical tenets in which he had been thoroughly schooled from childhood; a routined conductor who knew his orchestra with a special sense, a lover of tradition, impatient only at the complacent stagnation into which it had fallen.

The first critics of "Till" could hardly miss the more obvious points of its style of pure folk melody. They might have seen that it was an extended rondo as its name implied — a marvelous application of structure to the matter in hand. They might also have realized that Strauss was no Till upsetting the applecart, but a meek follower of the form which Berlioz and Liszt left him, and which he found the most suitable vehicle for his overflowing exuberance, his greatly enriched instrumental and harmonic color, his enormously clever complex of counterpoint. [COPYRIGHTED]

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THE LEGEND OF TYLL OWLGLASS

"Man sees his own faults as little as a monkey or an owl recognizes his ugliness in looking into a mirror." — Old Proverb

THE story of the exploits of Till Eulenspiegel, popular in the German states and the Low Countries in the early sixteenth century, was first circulated in the *Volksbücher,* or chapbooks, pamphlets mostly anonymous which were bought by those who had the price of a copper and could read. No tale was more sought than this one of the impudent peasant, the witty fool who hoodwinks the more prosperous townsmen by a series of clever tricks. Its enormous and far-spreading popularity in that period of vassalage can only be accounted for by a general resentment of the overbearing ways of the burghers, and the delight of the poor folk at the imagined spectacle of the discomfiture of their "betters" by one of their own kind.

Printed versions of the tale appeared in rapid succession across Europe, south into France, north to Denmark, and across to England. Generally regarded as the source book is *"Dil Ulenspiegel,"* in German, attributed to Thomas Murner, which appeared in 1519.* Dr. Murner

* *Ob der Künig von engellend ein lügener sei oder der Luther?* (1522).

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was an unfrocked Franciscan Monk, born in Ehenheim, near Strasbourg, in 1475. He was bold and freespoken, took gibes at the clergy, and was best known by an attack upon the Protestant Church, *"Is the King of England a Liar, or is Luther?",** whereby he came under the favor of Henry VIII. It was in 1517 that Martin Luther had posted his protestations on the door of the Wittenberg *Schlosskirche.*

Till Eulenspiegel actually existed according to Murner, was born at Kneithlinger in Brunswick in 1283, led a wandering life, and died of the black plague at Möllen near Lübeck about 1350. There a tombstone bearing the double emblem of an owl and a glass testifies (though not beyond dispute) that there was such a person. Dr. Murner no doubt relished the task of recounting the doings of the popular rogue whose "chousings, beguilings, cozenings, cheatings and knaveries" made him a fellow character of "Saint Nicholas." The Monk's sometimes coarse episodes and his sharp satire remind us that he was a contemporary of his fellow townsman, Sebastian Brant, a contemporary of Rabelais beyond the Rhine, whose *Narrenschiff* ("Ship of Fools") came out in

* A single copy of an earlier version, dated 1515, has been found in Antwerp. Kenneth R. H. Mackenzie, in *Master Tyll Owlglass,* lists and describes 105 versions in various languages, which had appeared at the time of his book (1860).

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1494.* Through the exploits of his Till he could turn sly ridicule upon pompous priests, callous overlords, or penny-pinching tradesmen, self-righteous moralists in general. As the tale appeared in many languages, the hero's name was variously spelled. In France he usually appeared as *"Tiel Eulspiegle,"*§ in English "Owlglass" or "Howlglass," in Latin, *"Tylus Saxo."* There were variations in Polish, Danish, even Yiddish.

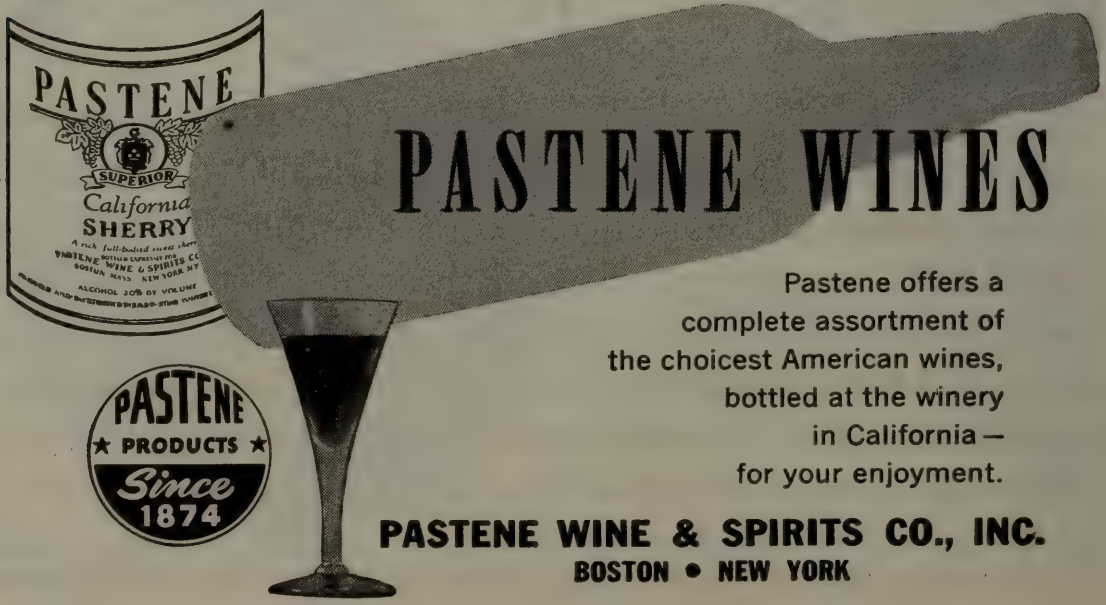
The first English version appeared about 1530, and opened as follows: "Here beginneth a merry Jeste of a man that was called Howlglass, and of many marueylous thinges and Jestes that he did in his life. . . ." The preface concludes: "Me thinks it is better to passe the tyme with such a mery Jeste and laughe there at and doo no synne: than for to wepe and do synne." Ben Jonson makes contemptuous references to "Ulen Spiegel" in *The Alchemist,* to "Howleglas" in *The Poetaster,* to "Owlspiegle" in *The Sad Shepherd.* Thomas Carlyle, three centuries later, wrote about "the rogieries and waggeries of Tyll†": "We may say, that to few mortals has it been granted to earn such a place in universal history as Tyll; for now, after five centuries, when Wallace's birth-place is unknown even to the Scots; and the admirable

* The title borrowed by Katherine Anne Porter for her current novel.
§ See the French *"espièglerie,"* "impishness."
† *German literature of the Fourteenth and Fifteenth Centuries.*

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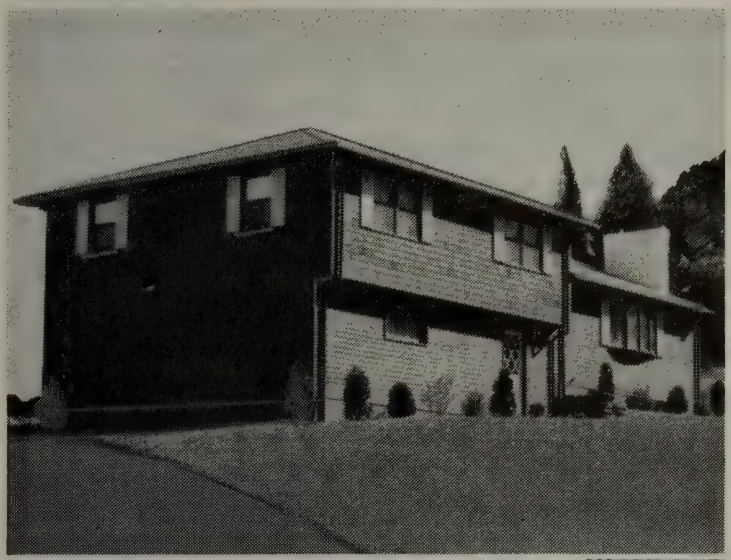


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Crichton still more rapidly is grown a shadow; and Edward Longshanks sleeps unregarded save by a few antiquarian English, Tyll's native village is pointed out with pride to the traveller, and his tombstone, with a sculptured pun on his name — namely, an Owl and a Glass — still stands, or pretends to stand, at Möllen, near Lübeck, where, since 1350, his once nimble bones have been at rest. Tyll, in the calling he had chosen, naturally led a wandering life, as place after place became too hot for him; by which means he saw into many things with his own eyes; having been not only over all Westphalia and Saxony, but even in Poland, and as far as Rome. That in his old days, like other great men, he became an autobiographer, and in trustful winter evenings, not on paper, but on air, and to the laughter-lovers of Möllen, composed this work himself, is purely a hypothesis; certain only that it came forth originally in the dialect of this region, namely, the *Platt-Deutsch;* and was therefrom translated, probably about a century afterwards, into its present High German, as Lessing conjectures, by one Thomas Mürner, who, on other grounds, is not unknown to antiquaries. For the rest, write it who might, the book is here, 'abounding,' as a wise critic remarks, 'in inventive humour, in rough merriment, and broad drollery, not without a keen rugged shrewdness of insight; which properties must have made it irresistibly captivating to the popular sense; and

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with all its fantastic extravagancies, and roguish crotchets, in many points instructive.' "

A famous version is that of Charles de Coster, *"La legende de Thyl Ulenspiegel et de Lamme Goedzak,"* written in old Flemish (1868). At hand is the version in English by Kenneth R. H. Mackenzie, based upon Murner: *"The Marvelous Adventures and Rare Conceits of Master Tyll Owlglass"* (London, 1860). It should be noted that the rogue, who is treated with respect and affection, does not meet his death on the scaffold, an outcome which was the invention of Richard Strauss who obviously wanted an effective close for his own uses. Till outwits the hangman and lives to make a seemly end in his bed: "And at the burying of Owlglass was there a most wondrous strange thing. For when that they all stood in the graveyard round the coffin in the which he lay, they took ropes to let it down into the grave, and, of these twain ropes, brake the one which was under his feet, and the coffin fell down, and stood on end. Thus stood Owlglass in his grave. And the folks around marvelled greatly thereat, and said: 'Nay, let him stand an if he will; for in his life wrought he many great marvels, and he will be strange in death likewise.' Then they filled the grave with earth, and above his head set a stone, and on it did they cunningly hew the likeness of an owl, who within his claws bare a glass, and upon the stone set the words which stand written in the chapter which here followeth:



EPITAPHIUM

"This stone dare none to overthrow
For Owlglass upright stands below."

Dr. Murner has it that his hero was ultimately made a Saint "by the Holy Father at Rome" in recognition of "the virtues of the illustrious Owlglass." "When that a man goeth about to do a foolish thing, remembereth he that holy man, Saint Owlglass, of all the saints that be in the calendar, that one which hath the government of the greatest number of devout folks here in earth. For fools be there many; and upon the first day of that fair month of April, the weather of which is as various as were the adventures of the holy saint – upon the first of April, I say, do all men honour him, and indeed every day; for in that hour in the which they accomplish any idle vain work, do they increase his glory. So that Saint Owlglass doth receive the continual esteem of both great and small."

It would seem that the citizens of Möllen, if sufficiently curious, could open the grave and ascertain whether indeed the bones of their hero are in an upright position. Fortunately for the preservation of a good legend, it is not possible. There is a grave stone, but it no longer marks the grave, and indeed seems to belong to the seventeenth century.

J. N. B.



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THE DEBUT OF THE EROICA

ANY attempt to reconstruct the probable effect of the *Eroica* Symphony upon its first audiences in Vienna is a challenge to the imagination. In the first place they could scarcely have heard what would seem to us, who know how it ought to sound, a barely intelligible performance. There was as yet no regularly established orchestra in that (or any other) capital. Concerts were few, and those were given for the most part privately in the palaces of Princes like Lichnowsky, Beethoven's "lenient and generous patron," or Lobkowitz, his less tactful but equally devoted admirer. In the Lenten season Beethoven or some virtuoso anxious to display his talents would gather what players he could, and invite subscriptions for an *"Akademie"* for the benefit of "widows and orphans" or other war casualties, or if the prospects were good, for his own benefit. In all these performances there seems to have been a nucleus of good players and a majority of amateurs. Servants in the princely households were called upon to play.

The *Eroica* was first attempted in the house of Prince Karl von Lobkowitz, to whom the score is dedicated. Beethoven "directed," whether from the piano or by standing and waving his arms is not known. In any case it was probably Schuppanzigh, as the leader of the violins, who held things together.

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Beethoven's pupil Ferdinand Ries describes another private performance at the palace of Prince Lobkowitz, where the first rehearsal "was horrible," and where Ries brought his master's anger on his head by pointing out what he thought was a false entrance in E-flat of the horns in the first movement. At these performances Beethoven was fully occupied with getting the men to play the right notes and with preventing a breakdown. In another private performance at Lobkowitz's in December, 1804, the players were thrown by the series of loud offbeat chords in the first movement, and Beethoven had to begin again.

In the spring of 1805 the violinist Franz Clement had led the Sunday morning concerts in the Augarten, and then gave the *Eroica* a "semi-public" tryout for the performance announced as the first, at the *Theater an der Wien,* where he was the Director, on Sunday evening, April 7.

There was a mixed reception. Czerny relates that "somebody in the gallery cried out: 'I'll give another kreutzer if the thing will stop!' " Yet there were undoubtedly many well-disposed adherents of Beethoven, who had been won over by his songs and affecting sonata slow movements. The first movement must have seemed savagely aggressive, the slow movement drawn out and lugubrious. The players probably

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scrambled through the scherzo if they could manage the displaced accents at anything like the necessary speed. The tumultuous finale may have been found unsettling as well as exciting.

The unnamed critic of the *Freymuthige* discerned three points of view, after betraying his own by writing: "Beethoven's particular friends assert that it is just this symphony which is his masterpiece, that this is the true style for high-class music, and that if it does not please now, it is because the public is not cultured enough, artistically, to grasp all these lofty beauties; after a few thousand years have passed it will not fail of its effect." (This critic evidently allied himself with those who saw in it "an untamed striving for singularity – strange modulations, violent transitions.") The third faction, "a very small one," taking a middle stand, "admits that the symphony contains many beauties, but concedes that the connection is often disrupted entirely, and that the inordinate length of this longest, and perhaps most difficult of all symphonies, wearies even the *cognoscenti,* and is unendurable to the mere music lover."

Beethoven is quoted as retorting to this objection to its length: "If I write a symphony an hour long it will be found short enough!" So he did with his Ninth, and so it was.

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The *Eroica* would have been played oftener in Vienna if there had been more concerts. It was partly to remedy this lack that the Music-lovers' (*"Liebhaber"*) concerts were organized in 1808. The orchestral works of Beethoven, including the four symphonies by then composed, were faithfully gone through. How well may be judged by the first press announcement: "An orchestra has been organized whose members were chosen from the best of the diletanti. A few wind-instruments only – French horns, trumpets, etc., were drafted from the Vienna theatres." There were twenty "meetings." One is reminded of similar concerts today, enjoyed more by the players than the audience.

Beethoven's reputation was considerable by 1808. He was mentioned in Vienna as the symphonic successor of Mozart and Haydn. If his Third Symphony was less understood than the First, Second and Fourth, it was taken on faith. The *Kunst-und-Industrie-Comptoir* then announced an arrangement of the *Eroica* "for pianoforte, violin, viola and violoncello."

J. N. B.

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By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

Composed in the years 1802–1804, the Third Symphony was first performed at a private concert in the house of Prince von Lobkowitz in Vienna, December, 1804, the composer directing. The first public performance was at the *Theater an der Wien,* April 7, 1805. The parts were published in 1806, and dedicated to Prince von Lobkowitz. The score was published in 1820.

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 3 horns, 2 trumpets, timpani and strings.

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Beethoven's remark to Krumpholz in 1802 while sketching his Third Symphony that he was taking a "new road" is often quoted, and rightly so. Beethoven's phrase, reported by Czerny, was an understatement, for no single musical work in history can compare with it as a plunge into new ways. When Schumann published his article on the youthful Brahms in 1852 under the title *"Neue Bahnen,"* he was going too far if he had in mind Beethoven's *"Neuen Weg."* Brahms's First Symphony would vindicate this clear-visioned prophet, but that Symphony was arrived at only after years of germination and accumulating force. The *Eroica* was a new road both in the composer's meaning of a sudden broadening in his own development, and in the universal sense that it changed the whole course of music.

Symphonies, even Beethoven's first two, still retained relics of the gallant style of the salon where the form was born. Even the last symphonies of Mozart and Haydn were not out of place in such surroundings – they had wit and seemly restraint rather than challenge and thrust. Beethoven, always an intuitive composer who never theorized about music, leaves no sign of having taken his "new road" with conscious purpose or awareness of making an æsthetic revolution. He could have had no motive of expediency. From the publisher's point of view no score could have been less saleable. Symphonies were no longer

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at

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on

Thursday, October 18, 1962

at

Four o'clock in the afternoon

Admission by Invitation

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being written at that time, partly because no contemporary composer wanted to match his talent with what Mozart and Haydn had left, but also because there was no particular demand for them. Here Clementi failed by comparison with those two; Cherubini wrote only one, on an inescapable commission; Weber wrote one as a youthful indiscretion. Schubert wrote several which had a few amateur performances or none at all while he lived. A more practical man like Rossini knew where his bread and butter lay. Beethoven, who wrote to publishers as if he considered himself a shrewd businessman, but would have been alone in that opinion, gave his full attention to symphonies through some unexplained urge. When he wrote the *Eroica* only opera, and Italian opera in particular, spelled success. Instrumental groups, when needed, which was seldom, were largely recruited from the opera orchestras. The men were usually hired to accompany singers and virtuosos. A symphony on a concert program was a routine opening or closing piece. While occupying himself with the *Eroica,* Beethoven had no prospect of a suitable performance, for Vienna had no established orchestra. Prince Lobkowitz, to whom it was dedicated, would have preferred a more negotiable string quartet. Beethoven, alone with his thoughts,

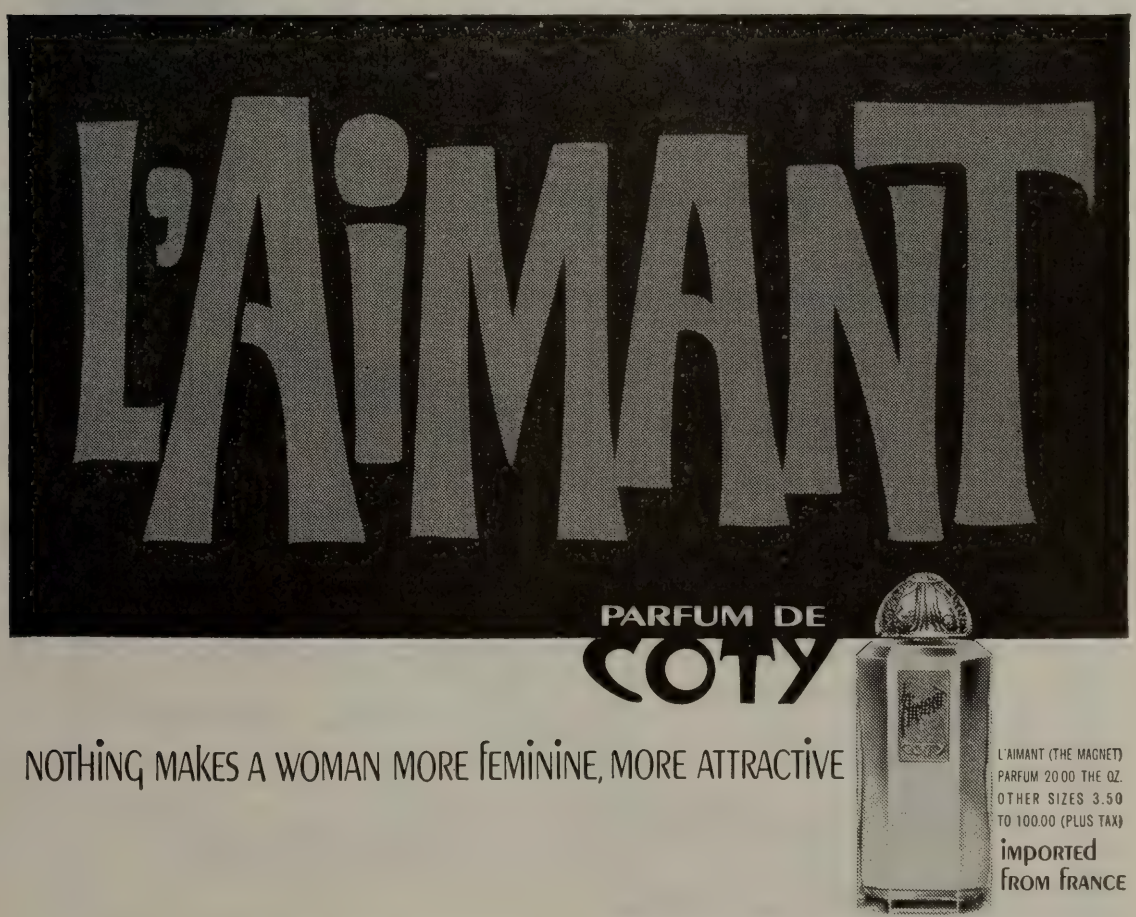
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must simply have been possessed by his sketches as he allowed his themes to expand in development into unheard-of ways. He was for the first time turning away from the musical world about him, the expectations of his friends, whether patrons or musicians. The much sought pianist, the favorite of society, was first facing the dreadful prospect of deafness which would end his career as performer. It was in the summer of 1802 at Heiligenstadt, shortly before he wrote his tragic "Heiligenstadt Testament," that he probably made his first sketches for the *Eroica*. The threat of deafness was a spur to set him on his "new road," but this alone cannot begin to account for the intrepidity of the artist, nor for the full flux of power which in the growing Beethoven must have been an eventual certainty. The symphony as a form which had ceased to be written with the previous century was being reborn in very different guise.

There has been a good deal of romancing about Napoleon as the subject of the symphony. The exploits of that conqueror would have been at the time an interesting news topic rather than the central core of Beethoven's most personal and intimate tonal concept. That he put that name on the title page and then struck it off meant that he no longer considered Napoleon worthy of the honor, but did not mean



that he took the name musically to heart in the first place. When he later wrote on the score on offering it to Breitkopf and Härtel, that it was "really entitled Bonaparte," he was saying in effect that a name on everybody's tongue, whatever the man's character, might be a good selling point.

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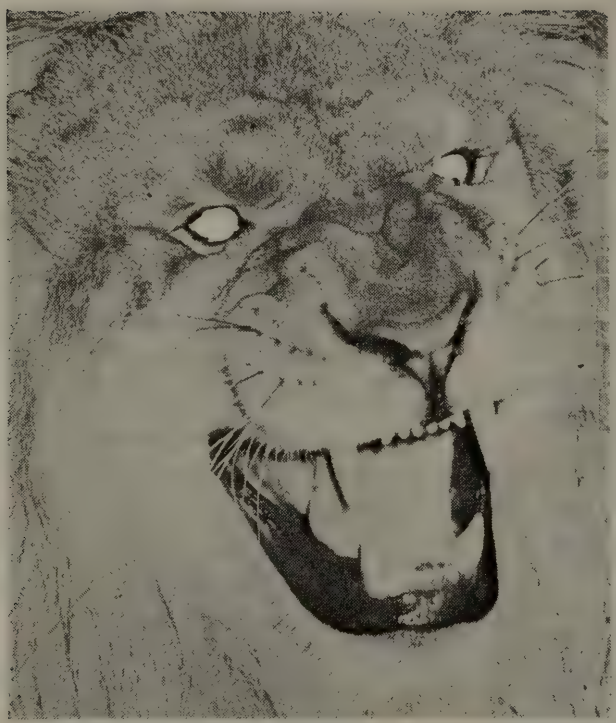
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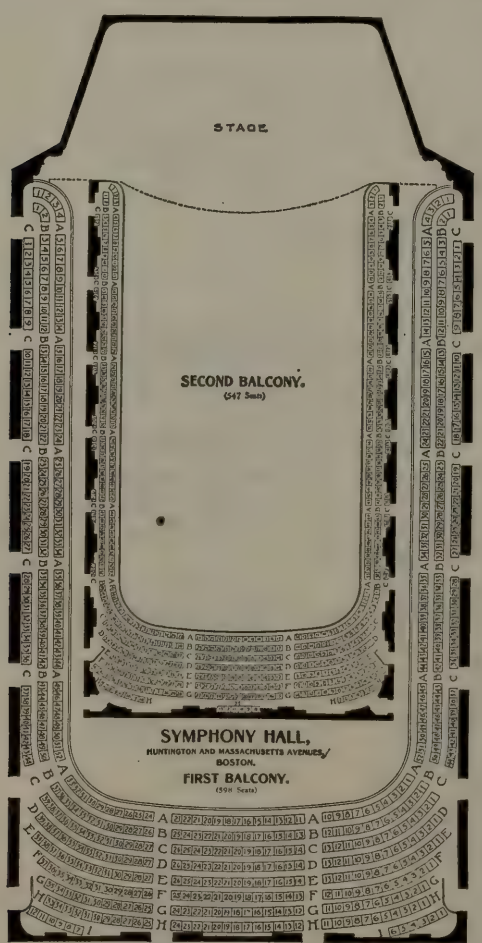
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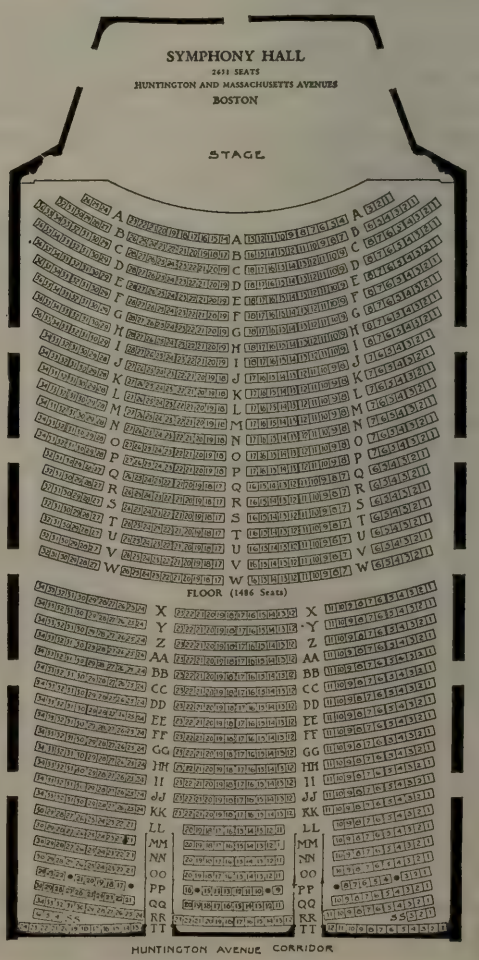
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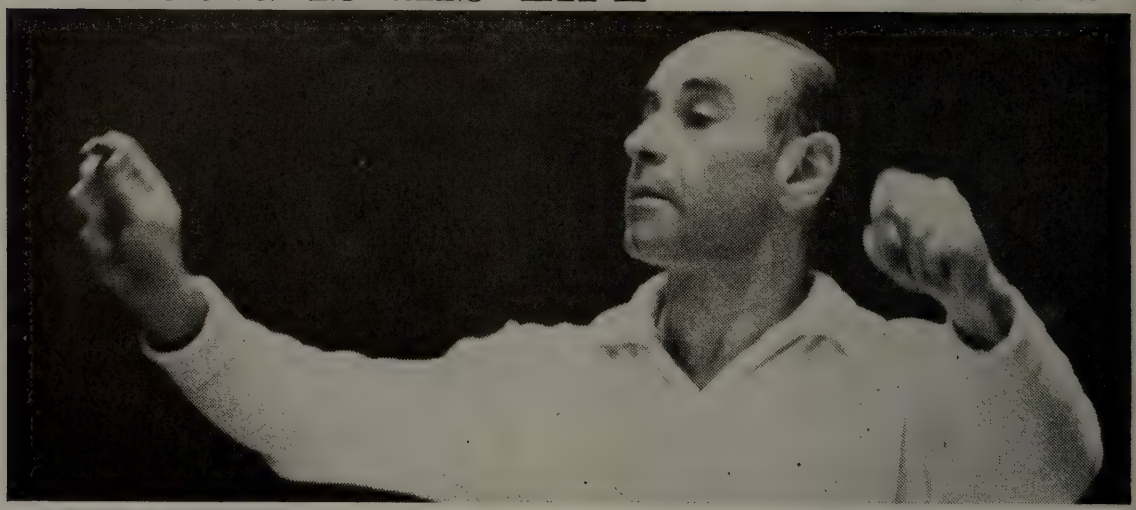
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SEPTEMBER

21–22	Boston	(Fri.-Sat. I)
24	New York	(Gala Concert)
25	Boston	(Tues. I)
28–29	Boston	(Fri.-Sat. II)

OCTOBER

2	Providence	(I)
5–6	Boston	(Fri.-Sat. III)
7	Boston	(Sun. I)
9	Cambridge	(I)
11	Boston	(Rehearsal I)
12–13	Boston	(Fri.-Sat. IV)
15	Boston	(Mon. I)
16	Boston	(Tues. II)
19–20	Boston	(Fri.-Sat. V)
22	Northampton	
23	New Haven	(I)
24	New York	(Wed. I)
25	Brooklyn	(I)
26	New York	(Fri. I)
30	Boston	(Tues. III)

NOVEMBER

1	Boston	(Rehearsal II)
2–3	Boston	(Fri.-Sat. VI)
5	Boston	(Mon. II)
6	Providence	(II)
9–10	Boston	(Fri.-Sat. VII)
11	Boston	(Sun. II)
13	Cambridge	(II)
16–17	Boston	(Fri.-Sat. VIII)
19	Plymouth	
20	Boston	(Tues. IV)
23–24	Boston	(Fri.-Sat. IX)
26	Hartford	(I)
27	New London	
28	New York	(Wed. II)
29	Brooklyn	(II)
30	New York	(Fri. II)

DECEMBER

3	Boston	(Mon. III)
4	Cambridge	(III)
7–8	Boston	(Fri.-Sat. X)
11	Providence	(III)
14–15	Boston	(Fri.-Sat. XI)
16	Boston	(Sun. III)
18	Boston	(Tues. V)
28–29	Boston	(Fri.-Sat. XII)

JANUARY

1	Boston	(Tues. VI)
4–5	Boston	(Fri.-Sat. XIII)
7	Storrs	
8	New Haven	(II)
9	New York	(Wed. III)
10	Brooklyn	(III)
11	New York	(Fri. III)

JANUARY *(continued)*

15	Cambridge	(IV)
17	Boston	(Rehearsal III)
18–19	Boston	(Fri.-Sat. XIV)
21	Boston	(Mon. IV)
22	Boston	(Tues. VII)
25–26	Boston	(Fri.-Sat. XV)
29	Providence	(IV)

FEBRUARY

1–2	Boston	(Fri.-Sat. XVI)
3	Boston	(Sun. IV)
7	Boston	(Rehearsal IV)
8–9	Boston	(Fri.-Sat. XVII)
11	Boston	(Mon. V)
12	Boston	(Tues. VIII)
15–16	Boston	(Fri.-Sat. XVIII)
18	Hartford	(II)
19	Philadelphia	
20	New York	(Wed. IV)
21	Brooklyn	(IV)
22	New York	(Fri. IV)
24	Boston	(Sun. V)
26	Cambridge	(V)
28	Boston	(Rehearsal V)

MARCH

1–2	Boston	(Fri.-Sat. XIX)
3	Boston	(Pension Fund)
7	Boston	(Rehearsal VI)
8–9	Boston	(Fri.-Sat. XX)
11	Boston	(Mon. VI)
12	Providence	(V)
15–16	Boston	(Fri.-Sat. XXI)
17	Baltimore	
18	Washington	(I)
19	Washington	(II)
20	New York	(Wed. V)
21	Brooklyn	(V)
22	New York	(Fri. V)
26	Cambridge	(VI)
28	Boston	(Rehearsal VII)
29–30	Boston	(Fri.-Sat. XXII)

APRIL

2	Boston	(Tues. IX)
4	Boston	(Rehearsal VIII)
5–6	Boston	(Fri.-Sat. XXIII)
7	Boston	(Sun. VI)
9	Boston	(Tues. X)
11–13	Boston	(Thurs.-Sat. XXIV)

TRANSCONTINENTAL TOUR

APRIL

15	Chicago	22	San Francisco
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18	Albuquerque	26	Winnipeg
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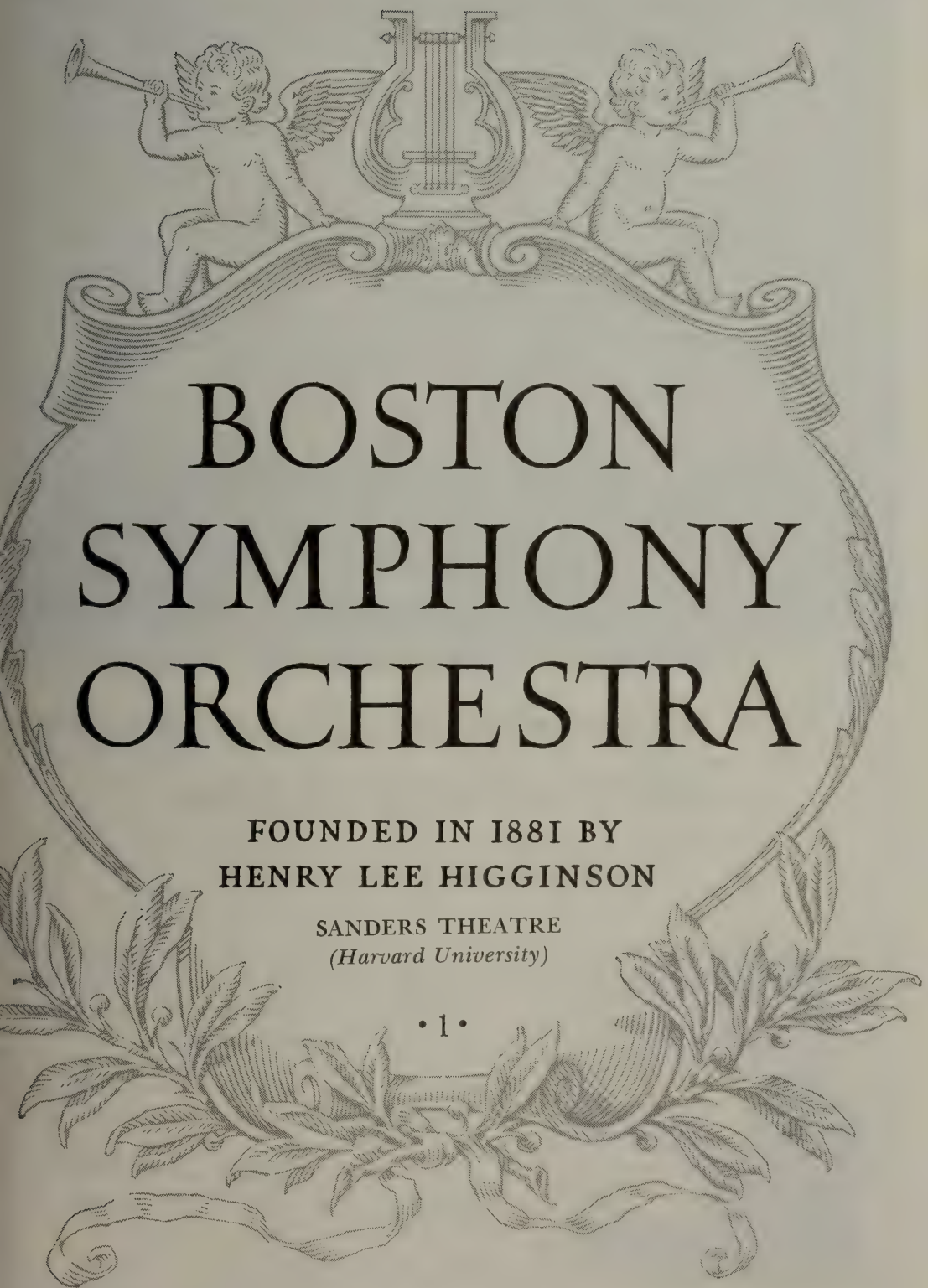
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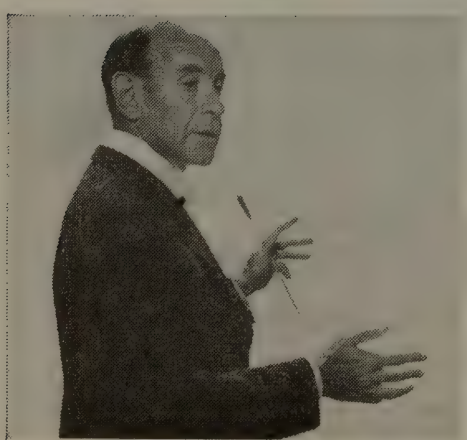
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with historical and descriptive notes by

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I. Allegro vivace
II. Andante cantabile
III. Minuetto: Allegretto
IV. Finale: Allegro molto

PISTON Symphony No. 7

I. Con moto
II. Adagio pastorale
III. Allegro festevole

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BARTÓK Concerto for Orchestra

I. Andante non troppo; allegro vivace
II. Giuoco delle coppie: Allegro scherzando
III. Elegy: Andante non troppo
IV. Intermezzo interrotto: Allegretto
V. Finale: Presto

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The next concert in this series will be given on Tuesday evening, November 13. GEZA ANDA, piano, will be the soloist.

ERICH LEINSDORF's career in this country and abroad has included many operatic as well as symphonic engagements. His connection with the Metropolitan Opera began when, at the age of twenty-five, he conducted *Die Walküre* in January, 1938. After the death of Artur Bodanzky in 1939, he became the principal conductor of German opera for four seasons. In the spring of 1957 he was appointed Music Consultant and conductor at the Metropolitan, and gave up these posts on assuming his Boston engagement. At the Metropolitan Mr. Leinsdorf led new productions of Gluck's *Alcestis,* Moussorgsky's *Boris Godunov,* Mozart's *Le Nozze di Figaro.* Last season, he conducted three cycles of Wagner's *Der Ring des Nibelungen.*

At the New York City Opera Mr. Leinsdorf conducted the American premieres of *The Tempest* by Frank Martin, *Susannah* by Carlisle Floyd, and *The Moon* by Carl Orff. At the San Francisco Opera he led the first American productions of Walton's *Troilus and Cressida* and Poulenc's *Dialogues of the Carmelites.* His operatic performances in Europe have included Stravinsky's *The Rake's Progress* in Holland and the Bayreuth Festival production of *Die Meistersinger* in 1959.

Erich Leinsdorf's professional career began when he was twenty-two. After studying in Vienna (where he was born on February 4, 1912), he became assistant to Bruno Walter and Arturo Toscanini at the Salzburg Festivals.

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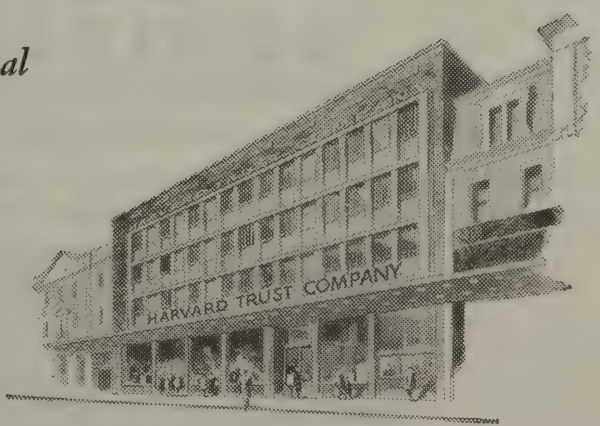
His engagement as permanent conductor of the Cleveland Orchestra (1943) was interrupted when he was called to serve in the United States Army. Since the War he has led the Boston Symphony Orchestra (in February 1961), the Philadelphia Orchestra, and the Chicago Symphony. In 1947, he was appointed permanent conductor of the Rochester Philharmonic, a post he held for nine years. Mr. Leinsdorf is well known in England for his frequent engagements with the BBC, Philharmonia and London Symphony Orchestras. In Europe he has conducted the Berlin Philharmonic, the Vienna Philharmonic, the Amsterdam Concertgebouw and has figured prominently at the Maggio Musicale in Florence.

• •

At an interview in Boston last spring, Mr. Leinsdorf was asked if he was reluctant to give up opera for all-absorbing symphonic duties. He answered: "I think every conductor who has had European training wishes to do opera and symphony because this is the way we were trained. I remember when I was eighteen at the Academy in Vienna, I conducted *Mignon* by Ambroise Thomas and the Seventh Symphony of Bruckner in one year. A greater contrast cannot be found.

"At this moment I can only say that I wish nothing more than to conduct the (Boston) Symphony. I have had a good fill of opera; I have known the shortcomings of opera, and the lovely sensations of opera. I would say that at this moment my nostalgia for opera is well controlled."

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SYMPHONY IN C MAJOR, "JUPITER," K. No. 551

By WOLFGANG AMADEUS MOZART

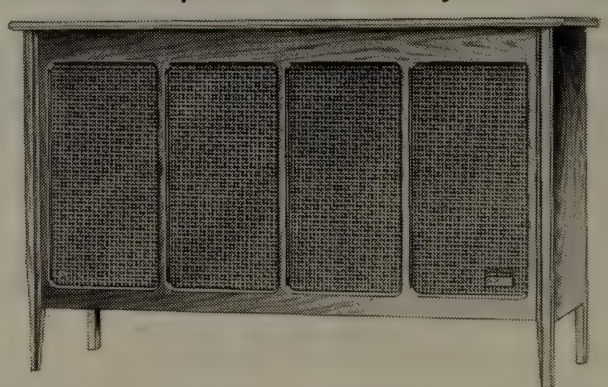
Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

The manuscript score is dated August 10, 1788. The symphony requires: a flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings.

A CLASSICAL work bearing a cold number, or even only an identifying key, sometimes acquired a descriptive title at that midpoint of time when the composer was no longer there to protest and posterity had not yet developed a sense of desecration. Apt or not, but at least convenient, the names have had a way of sticking as if for eternity. The canny publisher who tagged certain sonatas of Beethoven "Moonlight" or "Appassionata" has triumphed by the test of endurance over the protesting scholars. The "Jupiter" Symphony was so named more than a century ago, and, although there is no positive evidence, J. B. Cramer, pianist, pedagogue and publisher, has been suspected of the deed.

The final movement is Mozart's supreme achievement in counterpoint so smooth-flowing and natural, so apparently simple, that the layman may make himself comfortably at home with its surface charm

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while the student examines the various permutations and inversions of the five themes. The movement is in sonata form with a fugato development and extended coda. So Mozart ended his symphonic works with a fugal peroration, as if to demonstrate for his own satisfaction how he could put counterpoint to symphonic uses. The result was then, and still remains, absolutely supreme in its kind.

Saint-Foix has this to say about the form: "This preponderating use of fugato in a symphonic finale was not unprecedented. The Austrian instrumental school has examples to offer that have become known only recently: probably under the influence of the old contrapuntist Fux, whose not inconsiderable reaction is felt up to the time of Beethoven, such masters as Georg Mathias Monn, Dittersdorf, Michael Haydn (a first hand examplar for Mozart) practised the fugato finale form in their symphonies, without, of course, even remotely approaching the effect that Mozart here obtained. What is worthy of note here is the co-existence of the scholastic element in a quartet or symphony finale side by side with other themes of a less severe nature, even popular or trifling; the best example of this *genre* is the finale of the first of the six quartets dedicated to Joseph Haydn. Nevertheless here the quality of the themes does not present such an alloy, and their combination does not offer so striking a contrast: the general bearing of the symphony, which, one feels, Mozart has thoroughly understood, does not allow of such license in the choice of material. And that the very diverse and individual themes forming the substance of the present finale should cohere into such admirable unity is not the least astonishing merit of this gigantic musical peroration."

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SYMPHONY NO. 7

By WALTER PISTON

Born in Rockland, Maine, January 20, 1894

Walter Piston composed his Seventh Symphony by a commission of the Philadelphia Orchestra Association. It was performed in Philadelphia under the direction of Eugene Ormandy on February 10, 1962, and also performed by the Philadelphia Orchestra in New York, and in Boston (March 21, 1962). This Symphony was awarded the Pulitzer Prize in Music. The following orchestration is required: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, triangle, snare drum, tambourine, tam tam, wood block, 2 harps and strings.

THE composer supplied the information for the first performance that in composing this work he was conscious of being influenced by the sound of the specific orchestra (the Philadelphia) for which he was writing — "a circumstance I had already experienced in my Sixth Symphony, written for the Boston Symphony Orchestra. Although I am somewhat less familiar with the Philadelphia Orchestra than I am with that of Boston, I could not help hearing it mentally as I worked on the composition. Another intriguing factor was that I knew the Philadelphia Orchestra would play the Symphony in Boston in March and that I also knew that their sound is not quite the same there as it is in the Academy of Music. These acoustic matters constitute one

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of the many absorbing and fascinating problems to be faced by the composer."

Mr. Piston, whose previous six symphonies have been performed by the Boston Symphony Orchestra, was awarded a Pulitzer Prize for the Third in 1948, and the Second was the choice of the New York Music Critics Circle in 1945.

Two summations of Walter Piston and his music are at hand. The first is quoted from the *Harvard Alumni Bulletin* (he graduated from Harvard in 1924):

"Final artistic judgments await the verdict of history. Yet there are few men of music in the world today who would not assign to Walter Piston a significant place in the music of our time. Shy, witty, affable, Piston has succeeded in synthesizing the most important characteristics of modern music with his own artistry and technical perfection. Like his music, he gives a pleasant incisive impression, and his Down East twang frankly reveals the American heritage which combined with the Italian warmth of his paternal grandfather. High school training in mechanics and blacksmithing, a job as draftsman for the Boston Elevated, schooling in painting and drawing were all asides to his musical career, and he earned money for music lessons by playing jazz and ragtime. The influence of Archibald T. Davison brought him to Harvard College as a member of the Class of 1924 and at Harvard he has been ever since, with the exception of two years in Paris on a Paine Fellowship. As he advanced to full Professor, he progressed in musical breadth. He set down the fundamental principles, enlivened by past examples, in his *Principles of Harmonic Analysis* (1933), *Harmony* (1941), *Counterpoint* (1947) [and *Orchestration* (1955)], departing from the dogma of older texts. 'He has summed up the tendencies of the past twenty years and given them broad and masterful expression,' a critic has written. 'His unique contribution is to have done this . . . with outstanding

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The second was written by Nicolas Slonimsky:

"In the constellation of modern American composers, Walter Piston has now reached the stardom of the first magnitude. He has not exploded into stellar prominence like a surprising nova, but took his place inconspicuously, without passing through the inevitable stage of musical exhibitionism or futuristic eccentricity. True, there is a barking dog in the score of Piston's suite from the ballet *The Incredible Flutist,* but the canine sound effect is used *ad libitum.* The music of Walter Piston derives its vitality from immanent impulses, without extraneous motivation. In the matter of music form, Walter Piston does not solicit public attention by strange conceits, and calls a musical spade a spade rather than a rectangular ferreous lamina socketed on a ligneous handle. Generally, he prefers matter-of-fact designations, such as Sonata, Concertino, or Suite. If he refurbishes the old forms, he keeps their recognizable features. In harmony and counterpoint he adopts without partiality such means of musical expression as are suitable to the task at hand. His music is eminently tonal, but when it is his purpose, he ornaments the design with atonal lacery."

Since his retirement in the summer of 1960 from the Faculty of the Music Department of Harvard University, a commission by the Ford Foundation has resulted in his Second Violin Concerto, which was performed by Joseph Fuchs in Pittsburgh on October 28, 1960, and by other orchestras with the same soloist. A Concerto for Two Pianos has been composed for the duo-pianists Melville Stecher and Norman Horowitz. A Symphonic Prelude was commissioned by the Association of Women's Committees for Symphony Orchestras and was performed in Cleveland under the direction of George Szell on April 20, 1961. His *New England Sketches,* composed for the Worcester Festival, was also performed at the Boston Symphony concerts on October 14, 1960.

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"PRELUDE TO THE AFTERNOON OF A FAUN
(After the Eclogue of Stéphane Mallarmé)"

By Claude Debussy

Born in St. Germain (Seine and Oise), August 22, 1862; died in Paris, March 26, 1918

Debussy completed his *Prélude à l'Après-midi d'un Faune* in the summer of 1894. The Prelude was performed at the concerts of the Société Nationale, December 22, 1894, Gustave Doret conducting.

It would require a poet of great skill and still greater assurance to attempt a translation of Mallarmé's rhymed couplets, his complex of suggestions, his "labyrinth," as he himself called it, "ornamented by flowers." We shall quote instead the synopsis which Edmund Gosse made in his *Questions at Issue:*

"It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it. A faun — a simple, sensuous, passionate being — wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows that impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins in the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

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CONCERTO FOR ORCHESTRA

By BÉLA BARTÓK

Born in Nagyszentmiklos, Hungary, March 25, 1881;
died in New York, September 26, 1945

This Orchestral Concerto was written for the Koussevitzky Music Foundation in memory of Natalie Koussevitzky. The score is dated October 8, 1943. This Orchestra gave the first performance of the Concerto December 1 and 2, 1944, and repeated it December 29 and 30 of the same season.

The Concerto is scored for 3 flutes and piccolo, 3 oboes and English horn, 3 clarinets and bass clarinet, 3 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, tambourine, bass drum, cymbals, triangle, tam-tam, 2 harps and strings.

"THE general mood of the work represents," so the composer has written, "apart from the jesting second movement, a gradual transition from the sternness of the first movement and the lugubrious death-song of the third, to the life-assertion of the last one." This remark is interesting, in that Béla Bartók composed the piece during his convalescence from a serious illness.

He has further explained why he has not called it a symphony:

"The title of this symphony-like orchestral work is explained by its tendency to treat the single instruments or instrument groups in a *'concertant'* or soloistic manner. The 'virtuoso' treatment appears, for instance, in the fugato sections of the development of the first movement (brass instruments), or in the *'perpetuum mobile'*-like passage of the principal theme in the last movement (strings), and, especially, in the second movement, in which pairs of instruments consecutively appear with brilliant passages.

"As for the structure of the work, the first and fifth movements are written in a more or less regular sonata form. The development of the first contains fugato sections for brass; the exposition in the finale is somewhat extended, and its development consists of a fugue built on the last theme of the exposition. Less traditional forms are found in the second and third movements. The main part of the second consists of a chain of independent short sections, by wind instruments consecutively introduced in five pairs (bassoons, oboes, clarinets, flutes, and muted trumpets). Thematically, the five sections have nothing in common. A kind of 'trio' — a short chorale for brass instruments and side-drum — follows, after which the five sections are recapitulated in a more elaborate instrumentation.* The structure of the fourth movement likewise is chain-like; three themes appear successively. These constitute the core of the movement, which is enframed by a misty texture of rudimentary motifs. Most of the thematic material of this movement derives from the 'Introduction' to the first movement. The form of the fourth movement — *'Intermezzo interrotto'* ['Interrupted Intermezzo'] — could be rendered by the letter symbols 'ABA — interruption — BA.' "

* A member of this Orchestra who knew the composer as a fellow countryman carries further the conceit of the *"Giuoco delle coppie"* (the play of couples). He observes that after a legitimatizing chorale the couples return as families of three. This fancy, however, is not attributable to Bartók, who was never inclined to discuss his music.

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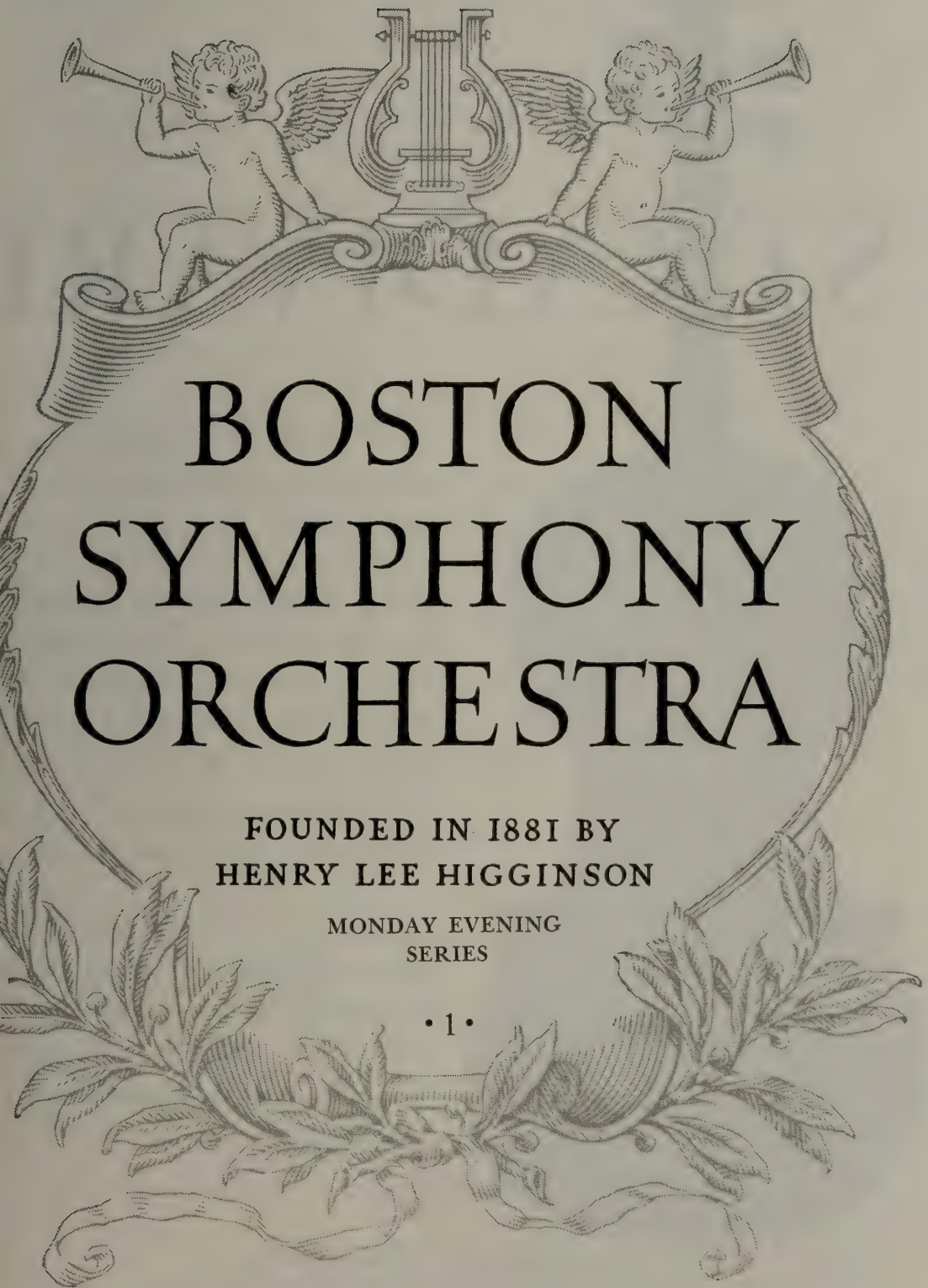
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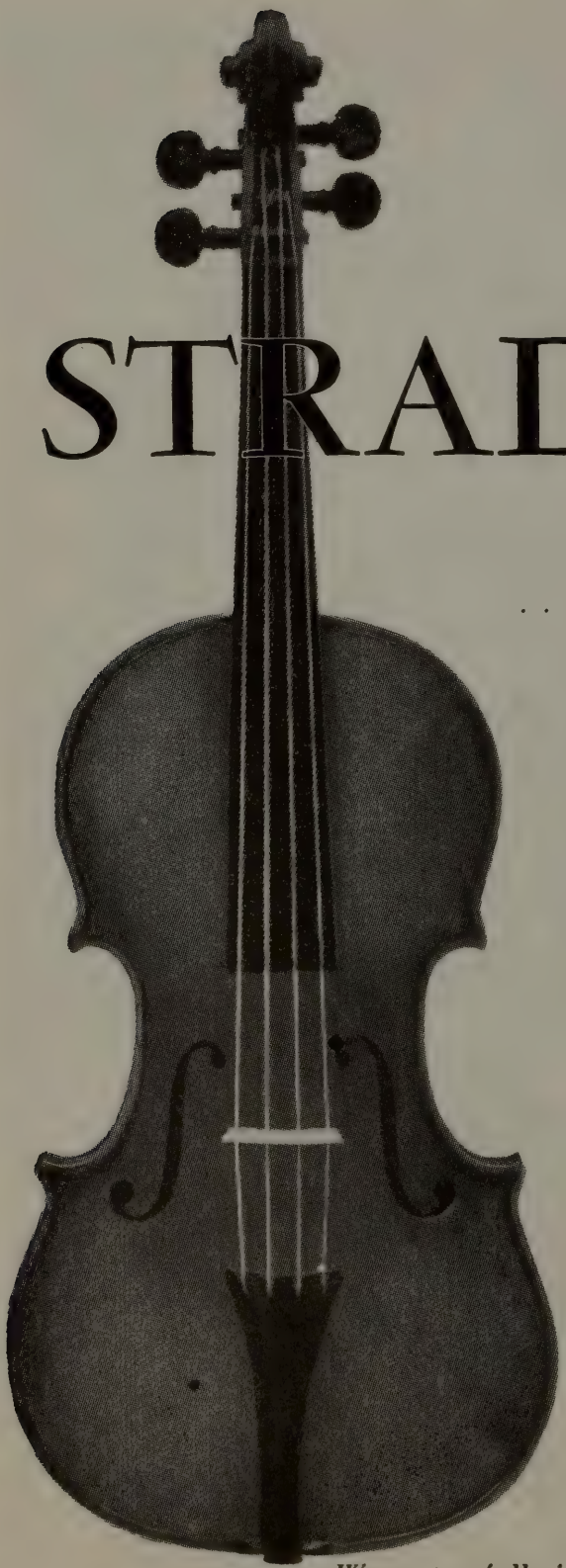
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with historical and descriptive notes by

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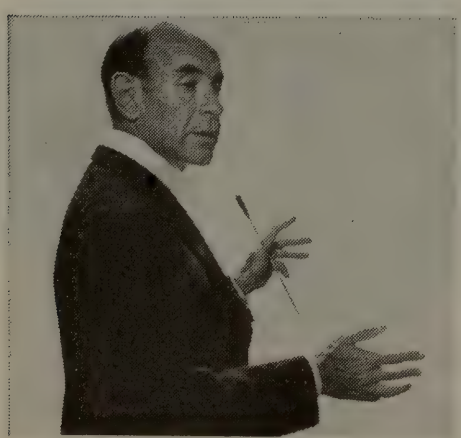
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EXHIBITION

Watercolors by Eliot O'Hara, Glenn MacNutt, and Benjamin Rowland, Jr., loaned by Doll and Richards.

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ERICH LEINSDORF AND BOSTON

In the September number of "The Atlantic," Herbert Kupferburg considers the qualities of Erich Leinsdorf in reference to his new post. A few excerpts from this article are here quoted.

"When a 26-year-old conductor, fresh off the boat from Europe, was still in his first year at the Metropolitan Opera, the late Lawrence Gilman appraised him thus in the New York *Herald Tribune:* 'Mr. Leinsdorf seems to have a cool head on his shoulders—he must have, or he could not conduct with the authority and poise he displays. If he retains his modest self-effacement and his obvious reverence for great music, heaven will look out for him. . . .'

"On many different occasions since that hectic year of 1938 heaven has seemed to leave Erich Leinsdorf strictly on his own in the competitive, not to say combative, world of conducting. But after a quarter century, Gilman's prophecy is being borne out, for this month Mr. Leinsdorf, still poised, authoritative, and cool-headed, undertakes the most

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celestial of all conductorial posts, the musical directorship of the Boston Symphony Orchestra.

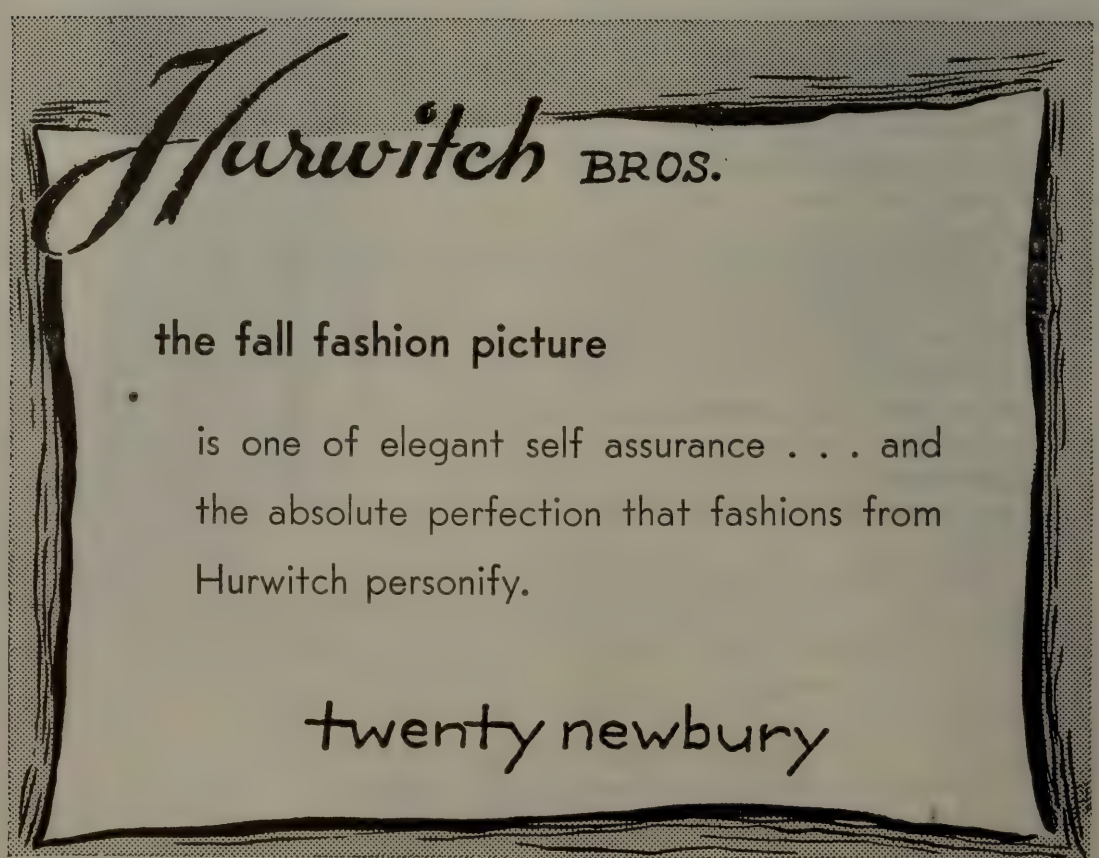
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"For Boston, Leinsdorf plans no radical departures either in personnel or repertory. French composers, particularly minor ones, may appear less on his programs than on Munch's, but the Orchestra's continuing devotion to American and other contemporary composers will be attested at the opening concert, in which Walter Piston's Seventh Symphony will share the spotlight with Ludwig van Beethoven's Third. For his summers at Tanglewood, Leinsdorf is contemplating a somewhat more adventurous approach than has prevailed in the past, with both student and concert activities perhaps centered about a specific composer. He has such a composer in mind for 1963—'the tenth anniversary of his death,' he notes, cheerfully suggesting a trip to the reference books for more precise identification.

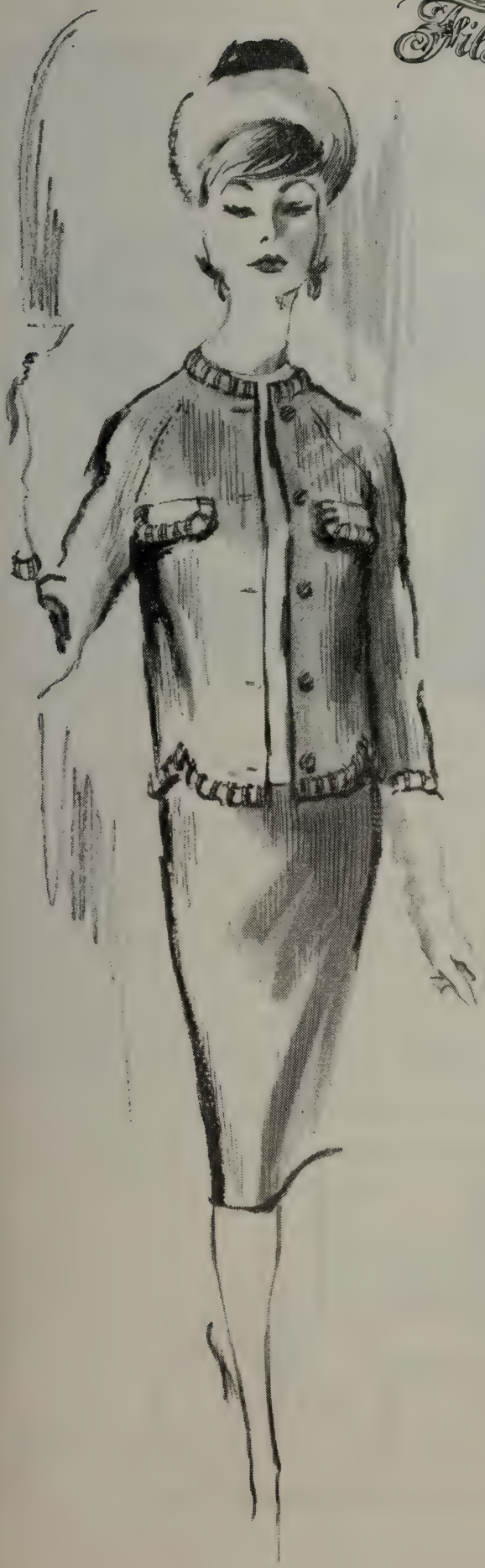
"However much the traditions and the membership of the Orchestra will remain unchanged under the new regime, Leinsdorf himself represents a new element in the Boston picture—a conductor of Viennese background who has undergone most of his musical development and acquired most of his musical experience in this country. In speech, outlook, and interests, and in his readiness to undertake organizational challenges, Leinsdorf is thoroughly a twentieth-century American.

"Says a Bostonian who is intimately acquainted with both the new conductor and his predecessor: 'Dr. Munch is a benign, convivial, and charming man, but he doesn't enjoy going in with a group of strangers, and he's not really comfortable unless he's speaking French. Leinsdorf, on the other hand, likes to talk, discuss, argue, listen. Munch's leadership was always there, but it gave few external signs. Leinsdorf's executive ability will be visible to the naked eye.'

"Leinsdorf takes over the Boston Symphony at the same age Koussevitzky did, fifty. The trustees believe that after his far-ranging travels and widely varied experience, he is ready to flower—'skyrocket,' as one official puts it—into an eminence that will climax his career."



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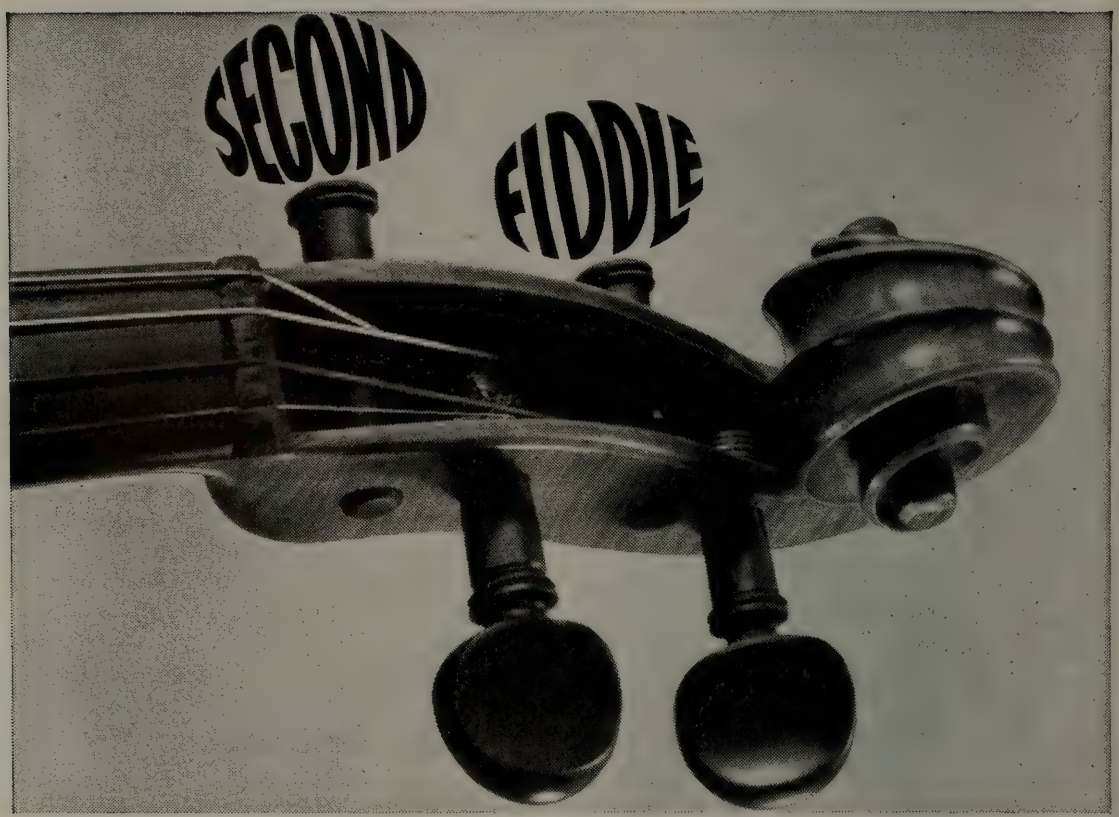


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STRAVINSKY "Symphonie de Psaumes," for Orchestra with Chorus

I. Psalm XXVIII (Verses 13 and 14)
II. Psalm XXXIX (Verses 2, 3 and 4)
III. Psalm CL (Entire)

INTERMISSION

BEETHOVEN *Symphony No. 3, in E-flat major, "Eroica," *Op.* 55

I. Allegro con brio
II. Marcia funebre: Adagio assai
III. Scherzo: Allegro vivace
IV. Finale: Allegro molto

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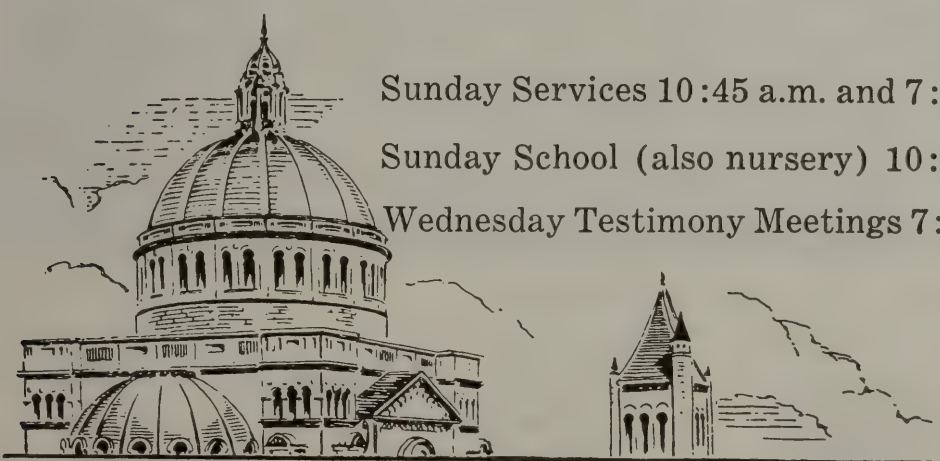
THE NEW MUSIC DIRECTOR

ERICH LEINSDORF's career in this country and abroad has included many operatic as well as symphonic engagements. His connection with the Metropolitan Opera began when, at the age of twenty-five, he conducted *Die Walküre* in January, 1938. After the death of Artur Bodanzky in 1939, he became the principal conductor of German opera for four seasons. In the spring of 1957 he was appointed Music Consultant and conductor at the Metropolitan, and gave up these posts on assuming his Boston engagement. At the Metropolitan Mr. Leinsdorf led new productions of Gluck's *Alcestis,* Moussorgsky's *Boris Godunov,* Mozart's *Le Nozze di Figaro.* Last season, he conducted three cycles of Wagner's *Der Ring des Nibelungen.*

At the New York City Opera Mr. Leinsdorf conducted the American premieres of *The Tempest* by Frank Martin, *Susannah* by Carlisle Floyd, and *The Moon* by Carl Orff. At the San Francisco Opera he led the first American productions of Walton's *Troilus and Cressida* and Poulenc's *Dialogues of the Carmelites.* His operatic performances in Europe have included Stravinsky's *The Rake's Progress* in Holland and the Bayreuth Festival production of *Die Meistersinger* in 1959.

Erich Leinsdorf's professional career began when he was twenty-two. After studying in Vienna (where he was born on February 4, 1912), he became assistant to Bruno Walter and Arturo Toscanini at the Salzburg Festivals.

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His engagement as permanent conductor of the Cleveland Orchestra (1943) was interrupted when he was called to serve in the United States Army. Since the War he has led the Boston Symphony Orchestra (in February 1961), the Philadelphia Orchestra, and the Chicago Symphony. In 1947, he was appointed permanent conductor of the Rochester Philharmonic, a post he held for nine years. Mr. Leinsdorf is well known in England for his frequent engagements with the BBC, Philharmonia and London Symphony Orchestras. In Europe he has conducted the Berlin Philharmonic, the Vienna Philharmonic, the Amsterdam Concertgebouw and has figured prominently at the Maggio Musicale in Florence.

• •

At an interview in Boston last spring, Mr. Leinsdorf was asked if he was reluctant to give up opera for all-absorbing symphonic duties. He answered: "I think every conductor who has had European training wishes to do opera and symphony because this is the way we were trained. I remember when I was eighteen at the Academy in Vienna, I conducted *Mignon* by Ambroise Thomas and the Seventh Symphony of Bruckner in one year. A greater contrast cannot be found.

"At this moment I can only say that I wish nothing more than to conduct the (Boston) Symphony. I have had a good fill of opera; I have known the shortcomings of opera, and the lovely sensations of opera. I would say that at this moment my nostalgia for opera is well controlled."

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VARIATIONS ON A THEME OF HAYDN, *Op.* 56a

By JOHANNES BRAHMS

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

These variations, composed in the year 1873, were first performed at a concert of the Philharmonic Orchestra in Vienna, Felix Dessoff conducting, November 2, 1873. The first performance in Boston is on record as having been given by Theodore Thomas' orchestra, January 31, 1874. The first performance by the Boston Symphony Orchestra took place December 5, 1884.

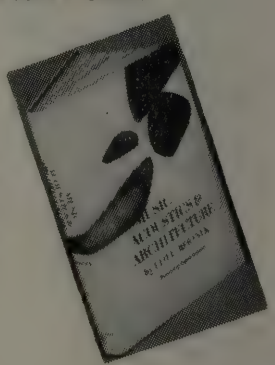
The orchestration includes 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and contra-bassoon, 4 horns, 2 trumpets, timpani, triangle and strings.

IN the year 1870, K. F. Pohl showed Brahms a *Feldpartita* in B-flat, published as Haydn's, one of six written for the military band of Prince Esterházy, and scored for two oboes, two horns, three bassoons, and the now obsolete band instrument, the serpent. Brahms was much taken with the theme of the second movement, marked, "Chorale St. Antonii," an old Austrian pilgrims' song. He copied it in his notebook

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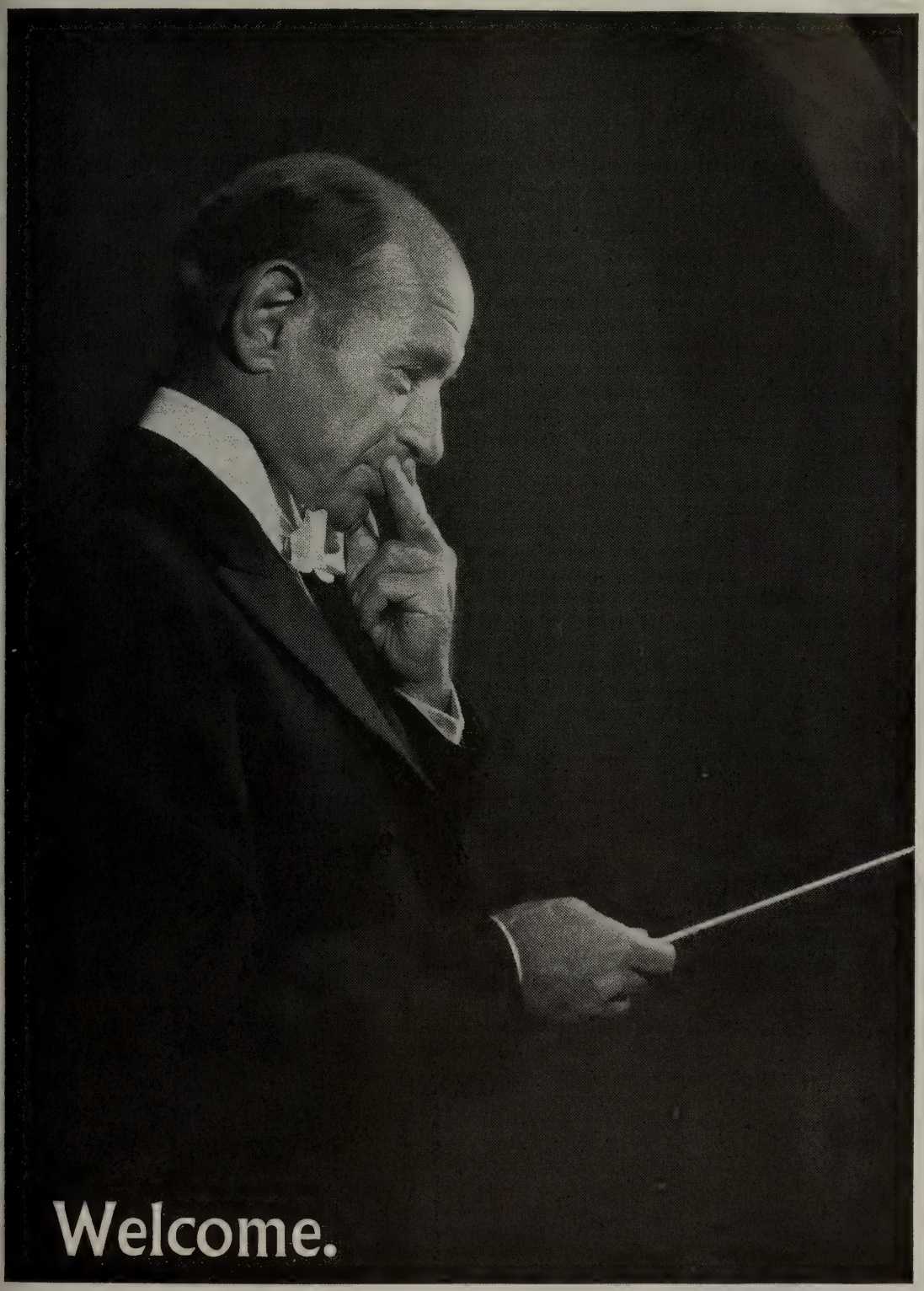
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and three years later made it familiar to the world at large in his set of variations.*

From the time that Schumann proclaimed Johannes Brahms in his twenties as a new force in music, a torch-bearer of the symphonic tradition, friends and foes waited to see what sort of symphony this "musical Messiah" would dare to submit as a successor to Beethoven's mighty Ninth. The "Hamburg John the Baptist" realized what was expected of him, and after his early piano concerto, which no audience accepted, and his two unassuming serenades, he coolly took his time and let his forces gather and mature for some twenty years before yielding to the supreme test by submitting his First Symphony. This happened in 1877. Three years earlier, he tried out his powers of orchestration on a form less formidable and exacting than the symphony — a form which he had finely mastered in his extreme youth as composer for the piano — the theme with variations. In this, the first purely orchestral attempt

* The theme was more notable than Haydn's treatment of it, if the divertimento was actually Haydn's. H. C. Robbins Landon claims that it was not in his article "The True and False Haydn" in the Saturday Review of Literature (August 25, 1951). The six *"Littauer Divertimenti"* are in the Gymnasialbibliothek in the Saxon town of Littau. They come under suspicion because the collection of manuscripts contains some copies not so indicated. "It has now been established," writes Mr. Landon, "that the whole series is spurious and that not one note was by Haydn. One of his students, perhaps Pleyel, was probably the real author." This would challenge Brahms' title but not, of course, his choice of a good traditional tune.

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of his maturity, Brahms, as usual when put on his mettle, took great pains perfectly to realize his aim. His abilities as orchestral colorist, so finely differentiated in each of the successive *Variations on a Theme of Haydn,* could not but be apparent even to its first audiences.

At the first performance in Vienna, in November, 1873, the reception was enthusiastic, and the critics only expressed their impatience that a symphony was not yet forthcoming from the vaunted *"Beethovener."* The variations were again played on December 10 in Munich, under Hermann Levi. They became inevitably useful in Brahms' round of concerts, and added appreciably to the reputation of the still hesitant symphonist.

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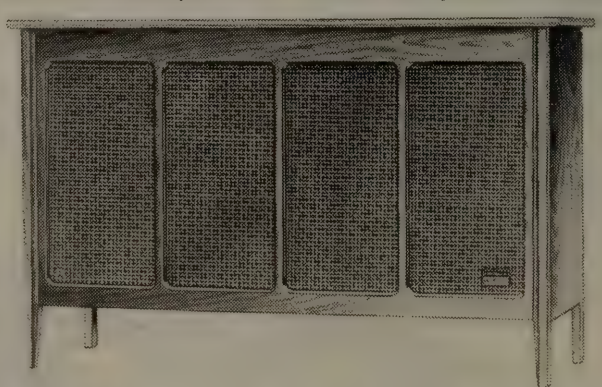
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"SYMPHONIE DE PSAUMES," FOR ORCHESTRA WITH CHORUS

By IGOR STRAVINSKY

Born in Oranienbaum, near St. Petersburg, June 17, 1882

This setting of excerpts from the Psalms was dedicated to the Boston Symphony Orchestra on the occasion of its 50th anniversary. The actual first performance took place in Brussels, by the Brussels Philharmonic Society, December 13, 1930, Ernest Ansermet conducting. The initial performance by the Boston Symphony Orchestra was given in the following week, December 19. The *Symphony of Psalms* was repeated by this Orchestra on February 20, on April 15, 1932, on April 17, 1936, April 6, 1939, and December 1, 1939 (when the composer conducted), and April 10, 1942. In each case the Cecilia Society Chorus assisted. It was performed at concerts on March 7–8, 1947, the choruses of Harvard and Radcliffe participated.

The following note is given in the score: "The three parts of this symphony are to be played without pause. The text of the Psalms, which is that of the Vulgate, is to be sung in Latin. The Psalms are: Verses 13 and 14 of XXVIII for the First Part of the Symphony; verses 2, 3, and 4 of XXXIX for the Second Part; Psalm CL, in its entirety, for the Third Part. The chorus should be of children's voices. Failing these, women's voices (sopranos and altos) may be substituted." [The score contains parts for sopranos, altos, tenors, and basses.]

Stravinsky dispenses entirely with the high strings, using the cellos and basses for the reinforcement of his tonal foundations. The wood winds contain no clarinets, but 4 flutes and piccolo, 4 oboes and English horn, 3 bassoons and contra-bassoon. There are 4 horns, 5 trumpets, including a high trumpet in D, 3 trombones and tuba, harp, 2 pianos, timpani, and bass drum.

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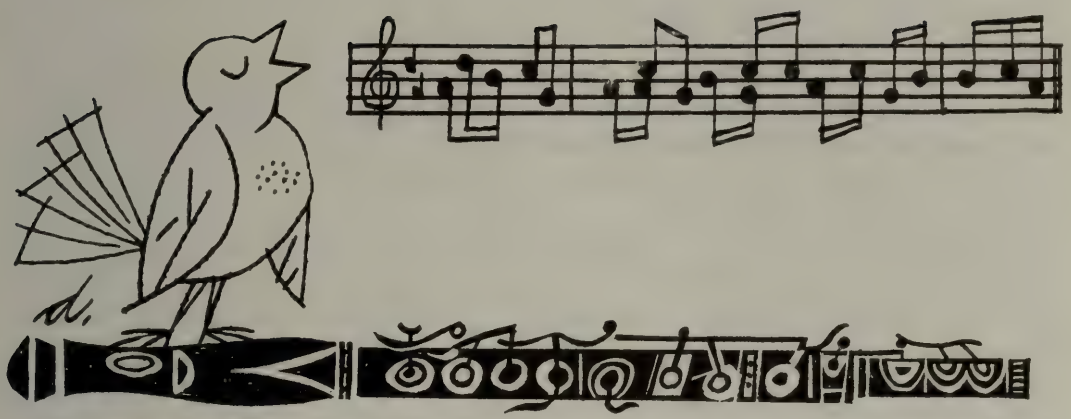
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In *Chroniques de ma vie,* Stravinsky tells of the circumstances under which he wrote his *Symphonie de Psaumes:*

"The idea of composing a symphonic work of considerable proportions *(envergure)* had occupied me for a long time. I therefore willingly accepted a proposition which coincided entirely with my inclinations. I was given full liberty in the form of the piece, as well as the forces which I might require for its performance. My only constriction was in the matter of time. . . . My work upon the *Symphonie de Psaumes* began in the first part of the year [1930], and was frequently interrupted by a number of concerts in Europe, in which I took part at times as conductor, at times as pianist. My last work, the *Capriccio,* was having a considerable success in different cities. I had to perform it in Berlin, Leipzig, Bucharest, Prague, Winterthur, and in addition, to conduct concerts at Düsseldorf, Brussels and Amsterdam. At the beginning of the summer, I could at last give my whole time to my symphony, of which I had then completed only one part. As for the two others, I wrote them entirely — at first at Nice, then at Charavines, through which I was passing, at the edge of the little Lake Paladru. The 15th of August I put the last touches on the draft of the score and could work at ease upon its orchestration, already begun at Nice."

"The juxtaposition of the three Psalms," according to a note in a French program, "is not fortuitous. The prayer of the sinner for divine pity (Prelude), the recognition of grace received (double fugue),

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and the hymn of praise and glory are the basis of an evolutionary plan. The music which embodies these texts follows its development according to its own symphonic laws. The order of the three movements presupposes a periodic scheme and in this sense realizes a 'symphony.' For a periodic scheme is what distinguishes a 'symphony' from a collection of pieces with no scheme but one of succession, as in a suite."

• •

The fact that Stravinsky used the title "symphony," and that he inscribed this work *"à la gloire de Dieu,"* has caused considerable speculation. The composer has chosen thus to explain his motives (in his memoirs):

"The form of the Symphony, such as it has been left to us by the 19th century, has undergone a great expansion in an epoch the ideas and languages of which have become increasingly strange to us as we have emerged from it. The form itself scarcely attracted me. As with my sonata, I wished to create an organic entity without conforming to the different schemes long adopted; rather to give my piece a periodic order such as that which distinguishes the symphony from the suite as merely a succession of pieces in varied character.

"At the same time, I considered the resources of sound from which I was to build my edifice. As I saw it, my symphony must rely mainly upon contrapuntal development, and for that I had to enlarge the means at my disposition. I decided upon a choral and instrumental combination in which the two elements should be given an equal

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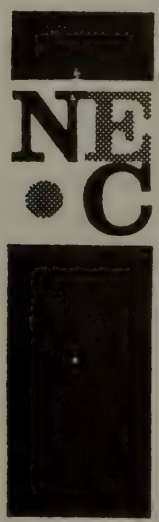
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prominence. In this, my point of view coincided with that of the old masters of counterpoint, who neither reduced the function of the chorus to a mere homophonic voice, nor the instrumental portion to an accompaniment.

"As for the words, I sought them among the texts especially created to be sung, and naturally the first source which occurred to me was the Psaltery. After the first performance of my symphony, my attention was drawn to a criticism in which the writer asks himself: 'Is the composer forcing himself to be Hebraic in his music? Hebrew in spirit, in the manner of Ernest Bloch, but without too much reminiscence of the synagogue.' Without dwelling upon the real or pretended ignorance of this gentleman, who did not seem to know that through 2,000 years the Psalms have not necessarily been connected with the synagogue, serving as the principal basis for the prayers and ritual song of the church, is not the ridiculous question put by him a devastating exposition of a mentality which one meets with increasing frequency in our epoch? Evidently these people have forgotten how to consider the texts of the holy scriptures from any but the ethnographic, historic, or pictorial angle. The fact that one might be moved by the Psalms with-



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out thinking of these accessory elements would surprise them and set them to looking for enlightenment, but for a jazz piece to be called 'Halleluiah' strikes them as quite natural. All these misguided people go on the assumption that one always seeks in music something apart from what it is. The important thing for them is to know what it expresses, and what the composer had in mind when he wrote it. They seem never to realize that music is a fact in itself, independent of what it might suggest to them. In other words, music begins to interest them only in so far as it can be made to implicate things outside of itself, things in themselves familiar and tangible.

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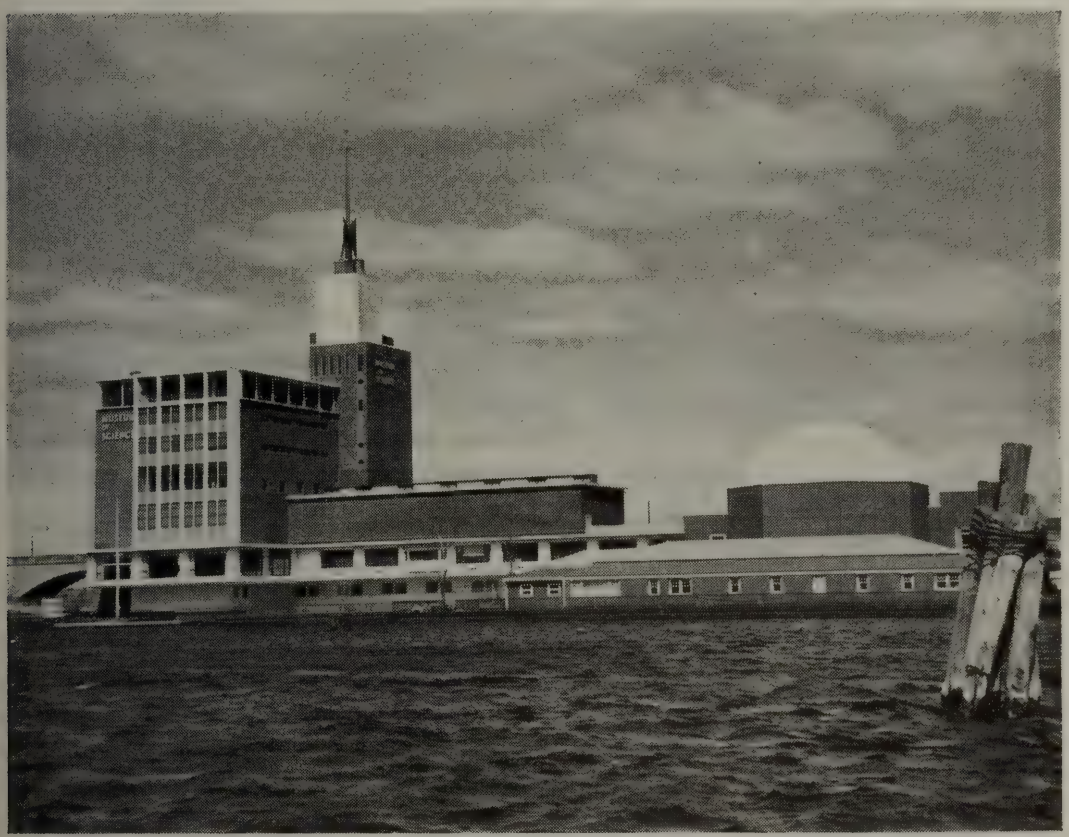
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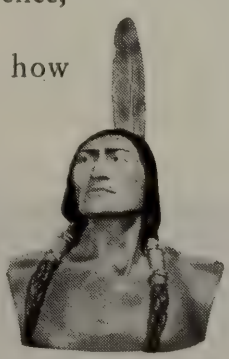


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of the Berlin Hochschule, was not alone in calling these antics with a stick a piece of new-fangled exhibitionism. Zelter had a point – the privilege of stick control was sometimes abused. Bernard Anselm Weber, conducting in Berlin, "used to beat time with a roll of strong leather stuffed with calf's hair, and pounded the score so vigorously that the hairs flew around."* Carl Maria von Weber, no relation of Anselm, and incidentally no friend, carried more weight with less energy, and proved the method indispensable when he conducted *Der Freischütz* in Berlin with a baton. Sometimes he used a roll of white paper grasped, as a contemporary print shows, in the middle. Spontini, who was for a time the lion of the hour in Berlin, was the showy kind. He conducted his operas with an ebony staff of arm's length, each end surmounted by a ball of ivory. For him a conductor was a personal spectacle. A kapellmeister who was less certain of his job and for that reason more emphatic, would use his new implement to thump the beat on the score or rap the rhythm smartly on the music desk, thereby ruining the effect and angering the players who felt themselves being publicly reproached as incompetent. Others stamped with their feet or clapped their hands. These unpleasant practices were discounted by the better grade of kapellmeister, such as Carl Maria von Weber.

England picked up the custom from the continent fairly promptly, but again not without opposition. The English phrase "to wield the baton" is still common currency, but it has been serving the critics' convenience for a long while. It can be traced back to London in 1829

* *The Orchestra from Beethoven to Berlioz* by Adam Carse.

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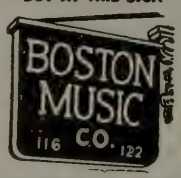
when Mendelssohn violated English custom by leading the Philharmonic Orchestra with a stick in his hand. The music critic William Ayrton was impressed and wrote in the *Examiner* of "the confidence he inspires whenever he wields the baton."

Strictly speaking, Mendelssohn's innovation was not entirely new in London. London first beheld a conductor in the modern sense of a free and separate commander when Ludwig Spohr was asked to lead the Philharmonic concerts in 1820. Spohr tells in his autobiography how he arrived for rehearsal without his violin and produced instead, to the astonishment of all, a stick. The orchestra was soon convinced, according to Spohr, of the superiority of this method of control and, he added, a precedent was established then and there. This second claim is hardly borne out by the record, for the new way was not at once adopted. Spohr was always inclined to claim too much for his startling successes.

The baton as such was not new, but its uses until then were far humbler. It was called upon when a church choir had to be separately placed, and a time beater, visible to all, was there to hold the singers together. The baton — note the French word — may have originated in France. On the larger opera stages such as the Paris *Opéra,* the chorus

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needed a *batteur de musique* for the same reason. He had no more initiative than the handy man today who relays the beat for offstage singers or players.

There are indications of still earlier uses of a stick, but always for choral purposes. Since methods of performance are seldom mentioned in contemporary accounts, one must rely on old prints. One shows Bach standing, with a short stick in his hand, having apparently left his customary place at the keyboard in a moment of stress. In some cases the directors held a roll of paper, sometimes a staff, the kind of implement of authority suggesting a beadle or a drum major. When things were really in bad shape he could bang it on the floor. The anecdote that Lully's death in 1687 was caused by an infection when he accidentally brought his staff down on his own foot may be legendary, but it indicates that such a staff was used.

That an independent conductor was not required until more than a century later has several explanations. There was the usual reluctance of musicians as a race to depart from established custom — why not let well enough alone? There was an unawareness of potentialities in expressive subtlety which would involve special care. Most of all there was the lack of development of an orchestra into a self-standing entity. Until the end of the eighteenth century an orchestra meant a chamber

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group — twenty-five or so in a petty court or private palace, more in a wealthy or an imperial court. A chamber group, as we know, can with plenty of practice do pretty well by watching the first violin.

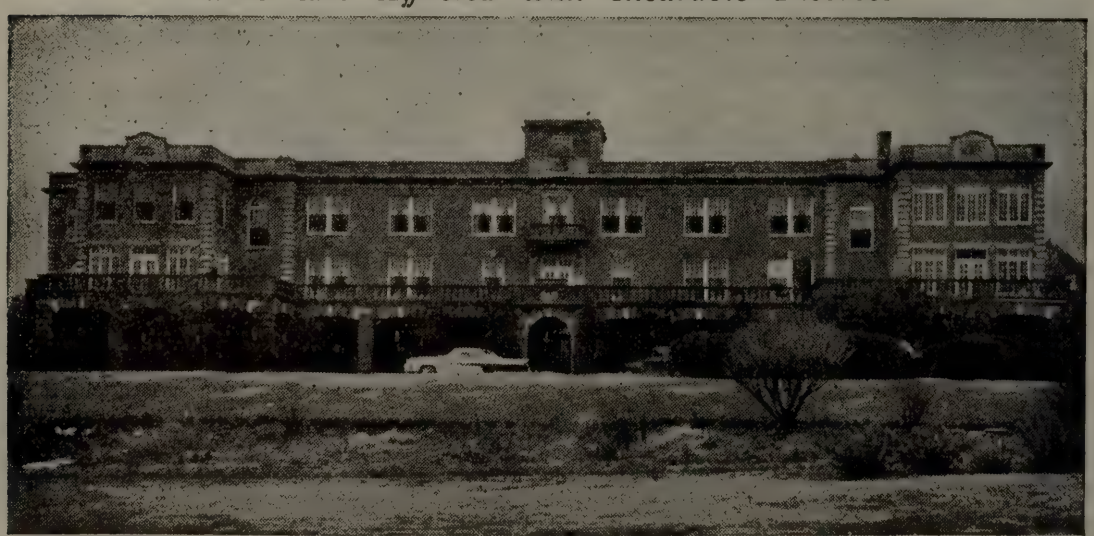
Each German principality, and there were many of them, had its *"Kapelle,"* its group of musicians and their kapellmeister. Whether or not there was a chapel to command their services, the name persisted, and the title of the kapellmeister lingered even into the last century. He still wore his servant's livery and peruque, and was kept in them for show long after wigs had passed out of fashion. He was called the *"Zopf,"* the "pigtail," and was the very type of the stuffy schoolmaster, strong in rectitude, weak in imagination, and altogether lacking in initiative. In the eighteenth century his routine ways were quite sufficient. He was the purveyor of entertainment for princes and their guests, which meant that he had to compose music which would please them and see to its performance, bearing in mind that they had no desire whatever to be instructed or led into new ways. The kapellmeister was limited in his working material. A core of professional musicians was pieced out with household or stable servants who had learned to manage a part somehow — bassoons to double the bass, horns if the lord maintained a hunting lodge, trumpets or drums if he maintained a ceremonial band. Trombones were for the chapel only. Town

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musicians (*"Stadtpfeifer"*) could be called upon. Wind instruments were crude. They were limited to natural notes, some of which were impossible to play in tune.

This the kapellmeister had to put up with, but he did not need to be too concerned – his lord and master was usually a dilettante who pretended more discernment than he possessed. He and his noble entourage looked for music to enliven the atmosphere while they were at table, or seated in the ballroom after dinner, or enjoying a lawn party. The director was a sort of monitor, whose duty was to keep the musical accompaniments in order. Any attempt to inject his personality into the operation would have been frowned upon.

These conditions were hardly conducive to the fine points of orchestral performance, nor did operas dwell on their instrumental portion. The kapellmeister simply took his musicians into the theatre (if the prince had a sufficient budget to maintain a theatre), sat at the harpsichord in the pit, and directed the singers as best he could (sometimes he had to follow them). He was in a weak position to control, whether in the theatre or in the concert hall. In the theatre pit he was not easily seen, either by the players around him or on the stage. When in a modern performance of an opera by Mozart the conductor takes his seat at the piano to accompany a recitative, the audience may have an

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impression of eighteenth century practice in revival. It is a delusion, for these moments were the actually relaxing ones for the kapellmeister. When the recitative is followed by an aria or an ensemble, be it noted that the modern conductor is at once on his feet, stick in air, visible to all.

In concert music the kapellmeister was not much better off than in the theatre. He was again at his harpsichord, an instrument too weak-toned to be always audible. Most of the standing musicians (only the cellists were seated) couldn't see him at all. Behind him were the first bass and cellist, reading from his score to double the bass in octaves when they could see through his moving arms. Busy with his figured bass, filling in the unwritten middle notes, both hands occupied when cues were needed, he had every possible disadvantage. The concert-master on the contrary was in the very best strategic position. He stood on a raised platform in the center. The motions of his bow and the emphatic nods of his head were plain to all. He had the continuous melodic lead, and this was all-important in music that was mostly treble and bass lines with very little in between.

For years the condition of double control continued. The kappel-meister had the constituted authority and the composer's rights in such matters as tempo. The *Konzertmeister,* practically speaking, had the

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floor. He could sway the orchestra at will. The first violinist in England particularly resented yielding his leadership to the man with a stick. In that country he is called the "leader" to this day. Why there were not more clashes between the two directors could only mean that acute problems of interpretation simply did not arise. It is even doubtful whether the concept of "interpretation" had been invented. Scores of the time which have survived are pretty much limited to the dynamic indications of forte or piano. Dull rigidity of rhythm and a dead level of mezzoforte seems to have been taken for granted except where the composer called for the then favorite device of an echo effect (as in Vivaldi's familiar *Concerti grossi, The Four Seasons.* Real crescendos and decrescendos were not noticeably exploited until Mannheim. The orchestra there was called incomparable by all who heard it, and no doubt rightly – for there was nothing much to compare it with. In any case, scores from other centers are entirely without indications for expression. The kapellmeisters may have had more sense of music in their hearts than their scores show; they may have simply exacted subtleties in performance rather than bothered to write them down. That would have been a waste of time, for scores were for momentary use – their creators had no such wild ideas as publication or posterity.

There were exceptions where the composer was exceptional and

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esteemed enough to command what he wanted. Gluck in a familiar portrait by Duplessis is seen seated at the harpsichord in the pit, eyes raised to the stage and right hand raised to cue the singers. He is described as having presided at his operas with an iron will. Kapellmeister Haydn, in the fastnesses of his Hungarian Versailles, had no reason to outdo himself so far as his aristocratic audiences and meagre performing forces were concerned, but we may be sure that the respect he enjoyed, together with the warmth of his creative zeal, resulted in performances far better than the surroundings warranted. Mozart was never a kapellmeister but his duties were similar. We read in his letters how, preparing his *Idomeneo* in Munich, he drilled the musicians, coached the choruses, the singers singly and together, achieved success simply because his young enthusiasm was contagious, because he was carried away by his task of bringing his music to true life. This was in rehearsal, when he could leave his keyboard. Michael Kelly, who sang Basilio in the first performance of *The Marriage of Figaro* in Vienna, tells us in his memoirs a similar story about how Mozart was everywhere at once, astonishing the cast both with his music and his way of imparting it. In the performance he took his place at the piano. The strenuous part of his preparation was by then accomplished.

There is no evidence that Haydn or Mozart ever used a stick. They would probably have done so if someone had handed them one at a

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vital moment. These two did something more important than inventing the use of a stick. They wrote symphonies and other orchestral scores so detailed in the individual part-writing, so exacting in expressive variety that the kapellmeister and his harpsichord simply became superannuated. The office continued by blind momentum, but was of little use. A conductor with a free hand and a sceptre of authority soon became imperative. As always seems to have been the case, performing possibilities lagged behind the specifications in the scores of forward-looking composers. When Haydn's Salomon symphonies were performed in London, the composer sat at the piano, apparently from sheer custom.

It was Beethoven of course who unwittingly, by the nature of his music, established the necessity for once and all of a first-rate orchestra and a free and intelligent conductor. Beethoven's symphonies would be to us inconceivable without the full and unimpeded attention of a conductor. Yet when his Ninth was first performed in Vienna in 1824, Conradin Kreutzer beat out the chords on the piano. Umlauf, standing behind the deaf Beethoven to correct his beat, probably had no stick. When the Ninth was introduced at Leipzig, the Director, Pohlenz, did not rise with his stick until the last movement. Until there was a chorus, the use of a stick did not occur to him. The symphonies of Beethoven could not have had a clear and intelligible performance



while the composer lived. The situation required a pioneer, and that pioneer rose to declare himself in Paris.

Alois Habeneck was the violinist-director at the *Opéra*. He was one of the first of his kind to cease playing as he became fully occupied in the heat of achieving a clean performance. At the opera and later at concerts organized by himself, he used his violin less and less, and finally let it lie idle while he conducted – but always with his bow. As a disciplinarian, a driller, he was true to the type of *maître de musique,* the French equivalent of the kapellmeister. There was the difference in this case that, instead of being reactionary and encrusted in tradition, he was caught by the challenge of the still unknown symphonic scores of Beethoven, and devoted his life to organizing an orchestra (at the Conservatoire in 1828) and performing the symphonies properly for the first time. History followed its inevitable course. Beethoven, helpless to conduct or even properly supervise performances of his music, simply made the blueprint-scores. It fell to a Frenchman to be the first builder.

While Paris was discovering Beethoven, the process of conductorial emancipation from performing routine was taking place in Germany. Ludwig Spohr, appointed the Kapellmeister in Cassell in 1822, at once stepped before his orchestra with a baton. Weber can be called the pioneer of conducting in the modern sense. His orchestral writing was challenging, but not conspicuously more so than that of his contem-

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poraries, Beethoven and Schubert. But those two never had the opportunity to become skilled working conductors. Weber had the combination of thorough routine in the theatre and the new romantic urge for vivid expression. When he composed *Der Freischütz* he knew that it would require extraordinary application both in the orchestra and on the stage, and he gave it just that. After Weber the baton was there to stay.*

Wagner, who never knew Weber (he was thirteen when Weber died in London), had, and was ready to admit, a tremendous model in that composer. Weber laid the way for him in sheer enterprise as well as theatrical method, orchestral color and brilliance. Like Weber, he knew the theatre from the ground up and had to drill the players into ways of playing that at first seemed impossible. A conductorial point in his visit to London was that when he led a piece by Mendelssohn, he put on white gloves, as Mendelssohn, the idol of London, always did. Having finished the piece, he removed them.

Berlioz, like Wagner, was a composer who had also to be a conductor in order to get his music properly performed and heard. After these two there arose a new species — the virtuoso conductor who had no time for composing, or anything else but his one exacting job. Composers

* V. I. Safonov set a precedent in Moscow in the eighteen-eighties by dispensing with a stick and conducting with his bare hands. The basic function remains unchanged.

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were relieved of a grueling task and had the assurance of performances more competent than their own could have been. Composers continued to be asked to lead their own works because audiences want the illusion of receiving the music from the horse's mouth. Brahms, Bruckner, Tchaikovsky, Dvořák, or later Debussy, had to bow to this demand, but they knew as well as anyone else that they were downright inept. Strauss was an exception. Mahler did both, and his composing suffered accordingly.

The composer today is fortunate in being able to rely on orchestras and conductors of the highest skill to handle his difficult music. He does not have to have either a conductor's or a player's skill. Enabled to figure out his score problems on paper, he is perhaps too far removed from the working experience that was the kapellmeister-composer's advantage. But that is another story.

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ANY attempt to reconstruct the probable effect of the *Eroica* Symphony upon its first audiences in Vienna is a challenge to the imagination. In the first place they could scarcely have heard what would seem to us, who know how it ought to sound, a barely intelligible performance. There was as yet no regularly established orchestra in that (or any other) capital. Concerts were few, and those were given for the most part privately in the palaces of Princes like Lichnowsky, Beethoven's "lenient and generous patron," or Lobkowitz, his less tactful but equally devoted admirer. In the Lenten season Beethoven or some virtuoso anxious to display his talents would gather what players he could, and invite subscriptions for an *"Akademie"* for the benefit of "widows and orphans" or other war casualties, or if the prospects were good, for his own benefit. In all these performances there seems to have been a nucleus of good players and a majority of amateurs. Servants in the princely households were called upon to play.

The *Eroica* was first attempted in the house of Prince Karl von Lobkowitz, to whom the score is dedicated. Beethoven "directed," whether from the piano or by standing and waving his arms is not

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known. In any case it was probably Schuppanzigh, as the leader of the violins, who held things together.

Beethoven's pupil Ferdinand Ries describes another private performance at the palace of Prince Lobkowitz, where the first rehearsal "was horrible," and where Ries brought his master's anger on his head by pointing out what he thought was a false entrance in E-flat of the horns in the first movement. At these performances Beethoven was fully occupied with getting the men to play the right notes and with preventing a breakdown. In another private performance at Lobkowitz's in December, 1804, the players were thrown by the series of loud offbeat chords in the first movement, and Beethoven had to begin again.

In the spring of 1805 the violinist Franz Clement had led the Sunday morning concerts in the Augarten, and then gave the *Eroica* a "semi-public" tryout for the performance announced as the first, at the *Theater an der Wien,* where he was the Director, on Sunday evening, April 7.

There was a mixed reception. Czerny relates that "somebody in the gallery cried out: 'I'll give another kreutzer if the thing will stop!' "

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Yet there were undoubtedly many well-disposed adherents of Beethoven, who had been won over by his songs and affecting sonata slow movements. The first movement must have seemed savagely aggressive, the slow movement drawn out and lugubrious. The players probably scrambled through the scherzo if they could manage the displaced accents at anything like the necessary speed. The tumultuous finale may have been found unsettling as well as exciting.

The unnamed critic of the *Freymuthige* discerned three points of view, after betraying his own by writing: "Beethoven's particular friends assert that it is just this symphony which is his masterpiece, that this is the true style for high-class music, and that if it does not please now, it is because the public is not cultured enough, artistically, to grasp all these lofty beauties; after a few thousand years have passed it will not fail of its effect." (This critic evidently allied himself with those who saw in it "an untamed striving for singularity — strange modulations, violent transitions.") The third faction, "a very small one," taking a middle stand, "admits that the symphony contains many beauties, but concedes that the connection is often disrupted entirely, and that



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the inordinate length of this longest, and perhaps most difficult of all symphonies, wearies even the *cognoscenti,* and is unendurable to the mere music lover."

Beethoven is quoted as retorting to this objection to its length: "If I write a symphony an hour long it will be found short enough!" So he did with his Ninth, and so it was.

The *Eroica* would have been played oftener in Vienna if there had been more concerts. It was partly to remedy this lack that the Music-lovers' (*"Liebhaber"*) concerts were organized in 1808. The orchestral works of Beethoven, including the four symphonies by then composed, were faithfully gone through. How well may be judged by the first press announcement: "An orchestra has been organized whose members were chosen from the best of the diletanti. A few wind-instruments only — French horns, trumpets, etc., were drafted from the Vienna theatres." There were twenty "meetings." One is reminded of similar concerts today, enjoyed more by the players than the audience.

Beethoven's reputation was considerable by 1808. He was mentioned in Vienna as the symphonic successor of Mozart and Haydn. If his Third Symphony was less understood than the First, Second and Fourth, it was taken on faith. The *Kunst-und-Industrie-Comptoir* then announced an arrangement of the *Eroica* "for pianoforte, violin, viola and violoncello."

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By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

Composed in the years 1802–1804, the Third Symphony was first performed at a private concert in the house of Prince von Lobkowitz in Vienna, December, 1804, the composer directing. The first public performance was at the *Theater an der Wien,* April 7, 1805. The parts were published in 1806, and dedicated to Prince von Lobkowitz. The score was published in 1820.

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 3 horns, 2 trumpets, timpani and strings.

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distinct tonal concepts. *Tristan* or *Die Meistersinger* have each a character completely its own. Each of Beethoven's symphonies from the Third to the Ninth opens a fresh vista of its own – this in varying degree, but most strikingly in the Third.

Beethoven's remark to Krumpholz in 1802 while sketching his Third Symphony that he was taking a "new road" is often quoted, and rightly so. Beethoven's phrase, reported by Czerny, was an understatement, for no single musical work in history can compare with it as a plunge into new ways. When Schumann published his article on the youthful Brahms in 1852 under the title *"Neue Bahnen,"* he was going too far if he had in mind Beethoven's *"Neuen Weg."* Brahms's First Symphony would vindicate this clear-visioned prophet, but that Symphony was arrived at only after years of germination and accumulating force. The *Eroica* was a new road both in the composer's meaning of a sudden broadening in his own development, and in the universal sense that it changed the whole course of music.

Symphonies, even Beethoven's first two, still retained relics of the gallant style of the salon where the form was born. Even the last symphonies of Mozart and Haydn were not out of place in such surroundings – they had wit and seemly restraint rather than challenge and



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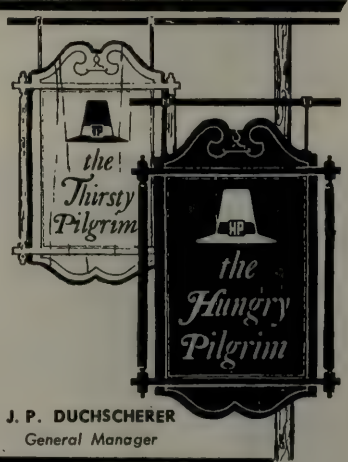
thrust. Beethoven, always an intuitive composer who never theorized about music, leaves no sign of having taken his "new road" with conscious purpose or awareness of making an æsthetic revolution. He could have had no motive of expediency. From the publisher's point of view no score could have been less saleable. Symphonies were no longer being written at that time, partly because no contemporary composer wanted to match his talent with what Mozart and Haydn had left, but also because there was no particular demand for them. Here Clementi failed by comparison with those two; Cherubini wrote only one, on an inescapable commission; Weber wrote one as a youthful indiscretion. Schubert wrote several which had a few amateur performances or none at all while he lived. A more practical man like Rossini knew where his bread and butter lay. Beethoven, who wrote to publishers as if he considered himself a shrewd businessman, but would have been alone in that opinion, gave his full attention to symphonies through some unexplained urge. When he wrote the *Eroica* only opera, and Italian opera in particular, spelled success. Instrumental groups, when needed,

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which was seldom, were largely recruited from the opera orchestras. The men were usually hired to accompany singers and virtuosos. A symphony on a concert program was a routine opening or closing piece. While occupying himself with the *Eroica,* Beethoven had no prospect of a suitable performance, for Vienna had no established orchestra. Prince Lobkowitz, to whom it was dedicated, would have preferred a more negotiable string quartet. Beethoven, alone with his thoughts, must simply have been possessed by his sketches as he allowed his themes to expand in development into unheard-of ways. He was for the first time turning away from the musical world about him, the expectations of his friends, whether patrons or musicians. The much sought pianist, the favorite of society, was first facing the dreadful prospect of deafness which would end his career as performer. It was in the summer of 1802 at Heiligenstadt, shortly before he wrote his tragic "Heiligenstadt Testament," that he probably made his first sketches for the *Eroica.* The threat of deafness was a spur to set him on his "new road," but this alone cannot begin to account for the intrepidity of the artist, nor for the full flux of power which in the growing Beethoven must have been an eventual certainty. The symphony as a form which had ceased to be written with the previous century was being reborn in very different guise.

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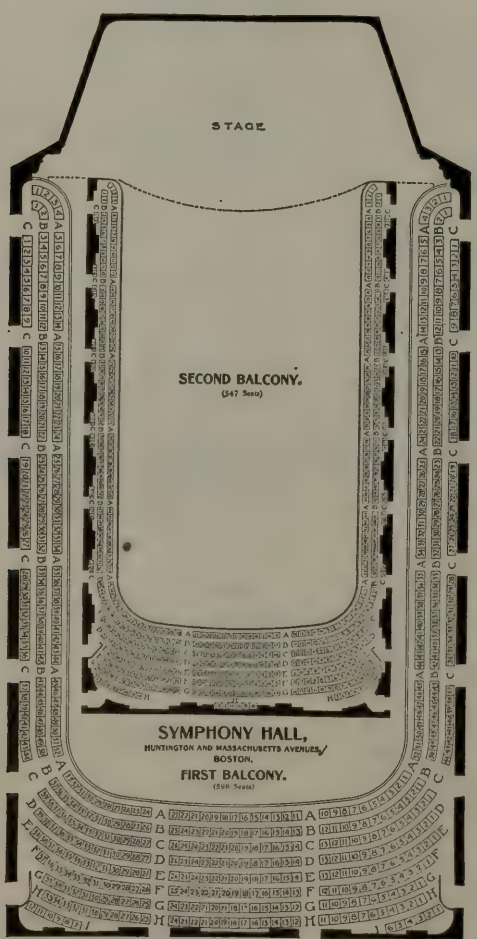
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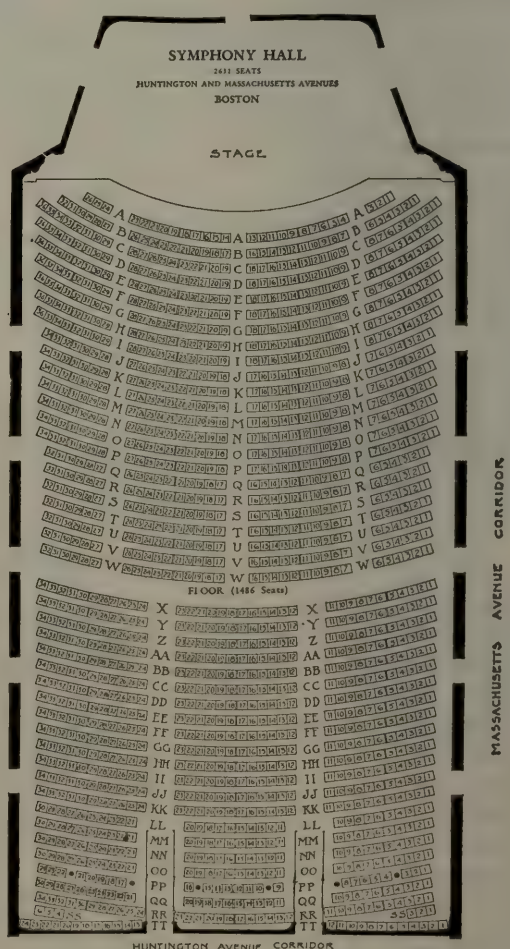
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24	New York	(Wed. I)
25	Brooklyn	(I)
26	New York	(Fri. I)
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2–3	Boston	(Fri.-Sat. VI)
5	Boston	(Mon. II)
6	Providence	(II)
9–10	Boston	(Fri.-Sat. VII)
11	Boston	(Sun. II)
13	Cambridge	(II)
16–17	Boston	(Fri.-Sat. VIII)
19	Plymouth	
20	Boston	(Tues. IV)
23–24	Boston	(Fri.-Sat. IX)
26	Hartford	(I)
27	New London	
28	New York	(Wed. II)
29	Brooklyn	(II)
30	New York	(Fri. II)

DECEMBER

3	Boston	(Mon. III)
4	Cambridge	(III)
7–8	Boston	(Fri.-Sat. X)
11	Providence	(III)
14–15	Boston	(Fri.-Sat. XI)
16	Boston	(Sun. III)
18	Boston	(Tues. V)
28–29	Boston	(Fri.-Sat. XII)

JANUARY

1	Boston	(Tues. VI)
4–5	Boston	(Fri.-Sat. XIII)
7	Storrs	
8	New Haven	(II)
9	New York	(Wed. III)
10	Brooklyn	(III)
11	New York	(Fri. III)

JANUARY *(continued)*

15	Cambridge	(IV)
17	Boston	(Rehearsal III)
18–19	Boston	(Fri.-Sat. XIV)
21	Boston	(Mon. IV)
22	Boston	(Tues. VII)
25–26	Boston	(Fri.-Sat. XV)
29	Providence	(IV)

FEBRUARY

1–2	Boston	(Fri.-Sat. XVI)
3	Boston	(Sun. IV)
7	Boston	(Rehearsal IV)
8–9	Boston	(Fri.-Sat. XVII)
11	Boston	(Mon. V)
12	Boston	(Tues. VIII)
15–16	Boston	(Fri.-Sat. XVIII)
18	Hartford	(II)
19	Philadelphia	
20	New York	(Wed. IV)
21	Brooklyn	(IV)
22	New York	(Fri. IV)
24	Boston	(Sun. V)
26	Cambridge	(V)
28	Boston	(Rehearsal V)

MARCH

1–2	Boston	(Fri.-Sat. XIX)
3	Boston	(Pension Fund)
7	Boston	(Rehearsal VI)
8–9	Boston	(Fri.-Sat. XX)
11	Boston	(Mon. VI)
12	Providence	(V)
15–16	Boston	(Fri.-Sat. XXI)
17	Baltimore	
18	Washington	(I)
19	Washington	(II)
20	New York	(Wed. V)
21	Brooklyn	(V)
22	New York	(Fri. V)
26	Cambridge	(VI)
28	Boston	(Rehearsal VII)
29–30	Boston	(Fri.-Sat. XXII)

APRIL

2	Boston	(Tues. IX)
4	Boston	(Rehearsal VIII)
5–6	Boston	(Fri.-Sat. XXIII)
7	Boston	(Sun. VI)
9	Boston	(Tues. X)
11–13	Boston	(Thurs.-Sat. XXIV)

TRANSCONTINENTAL TOUR

APRIL

15	Chicago	22	San Francisco
16	Kansas City	23	Portland, Ore.
17	Oklahoma City	24	Seattle
18	Albuquerque	26	Winnipeg
19	San Diego	27	Minneapolis
21	Los Angeles		



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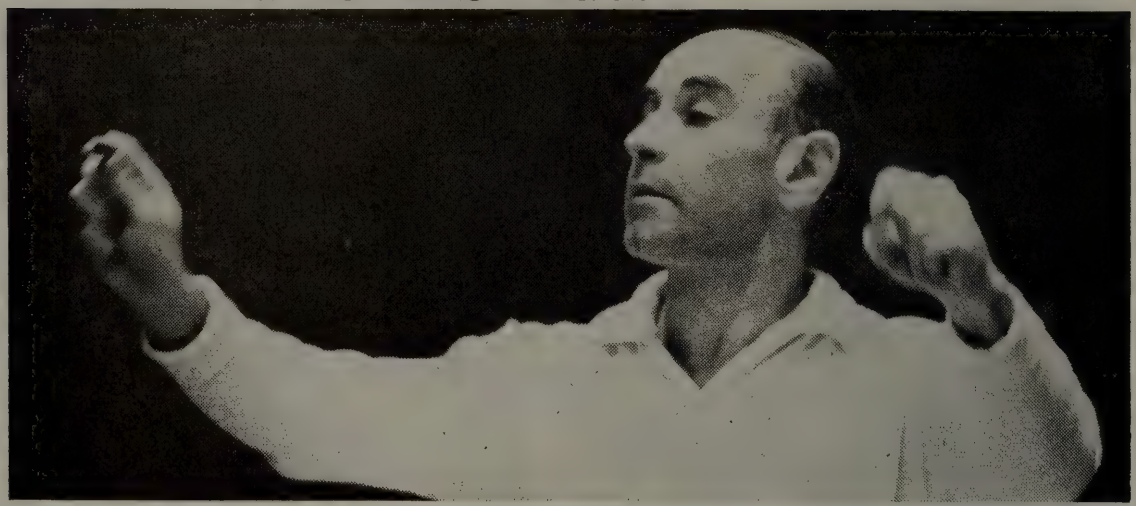
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He accepted, in 1943, a three-years' contract as conductor of the Cleveland Orchestra but was almost immediately called to service in the U. S. Army. Upon his discharge he was made conductor of the Rochester Philharmonic, which during the nine years of his tenure became one of this country's foremost orchestras. Since 1957 he has been among the Metropolitan Opera's shining lights.

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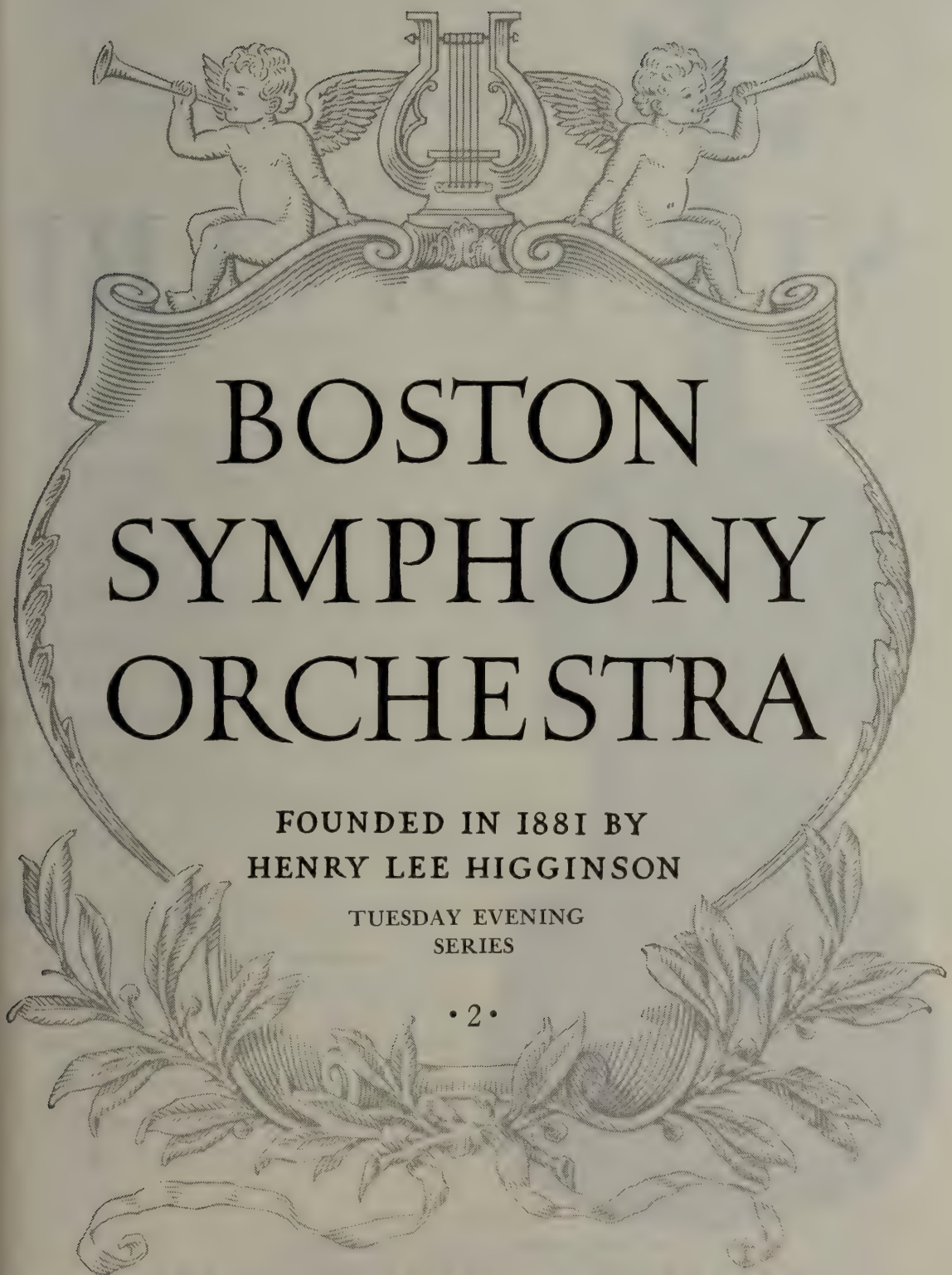
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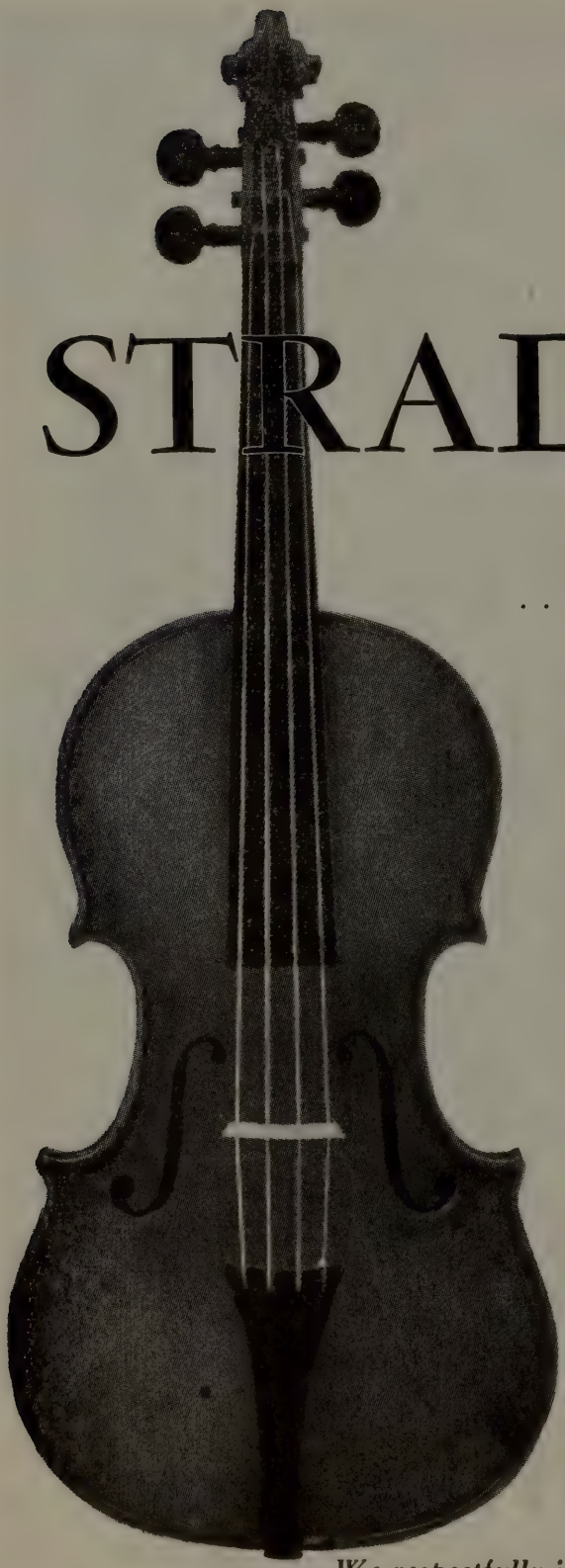
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with historical and descriptive notes by

JOHN N. BURK

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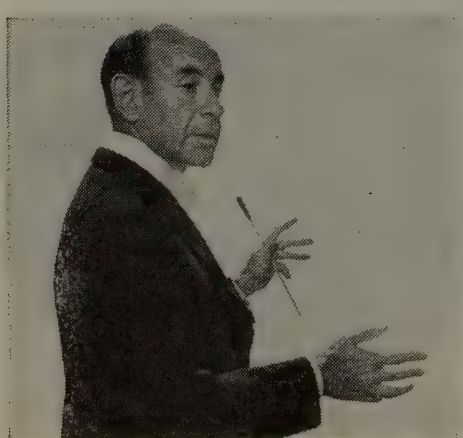
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EXHIBITION

Watercolors by Eliot O'Hara, Glenn MacNutt, and Benjamin Rowland, Jr., loaned by Doll and Richards.

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ERICH LEINSDORF AND BOSTON

In the September number of "The Atlantic," Herbert Kupferburg considers the qualities of Erich Leinsdorf in reference to his new post. A few excerpts from this article are here quoted.

"When a 26-year-old conductor, fresh off the boat from Europe, was still in his first year at the Metropolitan Opera, the late Lawrence Gilman appraised him thus in the New York *Herald Tribune:* 'Mr. Leinsdorf seems to have a cool head on his shoulders—he must have, or he could not conduct with the authority and poise he displays. If he retains his modest self-effacement and his obvious reverence for great music, heaven will look out for him. . . .'

"On many different occasions since that hectic year of 1938 heaven has seemed to leave Erich Leinsdorf strictly on his own in the competitive, not to say combative, world of conducting. But after a quarter century, Gilman's prophecy is being borne out, for this month Mr. Leinsdorf, still poised, authoritative, and cool-headed, undertakes the most

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celestial of all conductorial posts, the musical directorship of the Boston Symphony Orchestra.

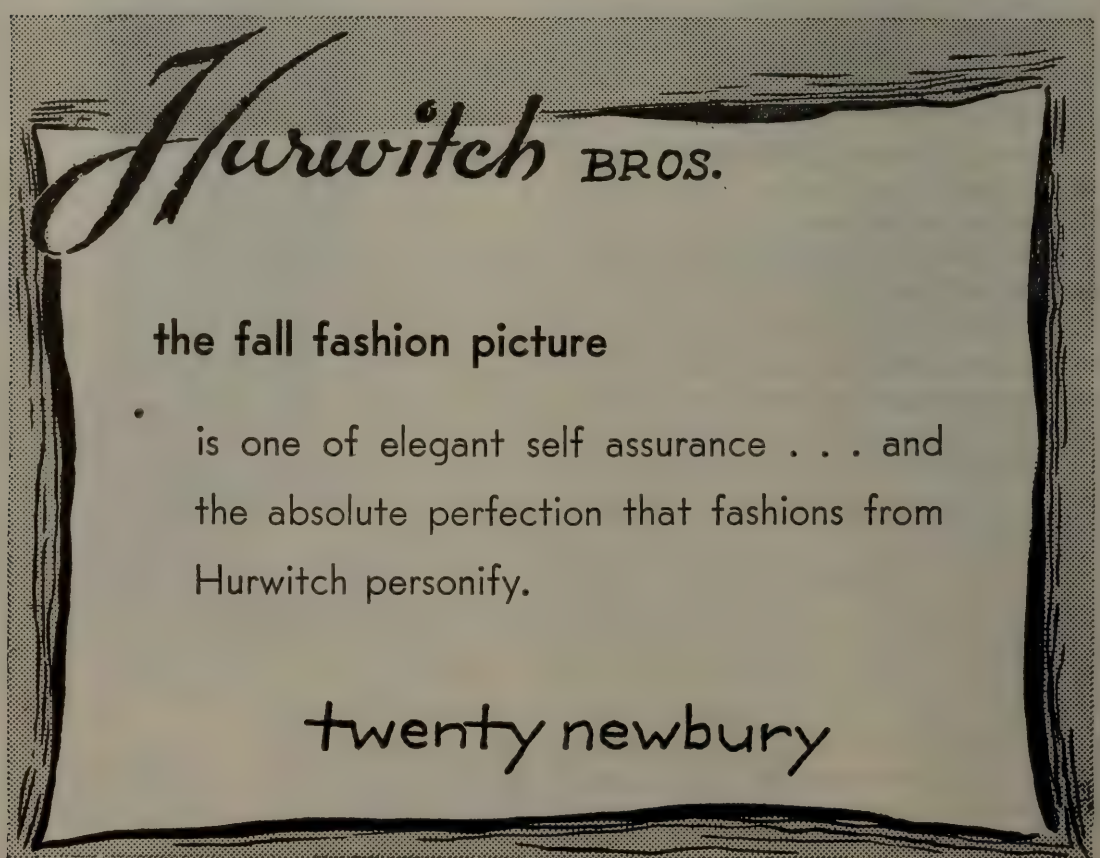
• •

"For Boston, Leinsdorf plans no radical departures either in personnel or repertory. French composers, particularly minor ones, may appear less on his programs than on Munch's, but the Orchestra's continuing devotion to American and other contemporary composers will be attested at the opening concert, in which Walter Piston's Seventh Symphony will share the spotlight with Ludwig van Beethoven's Third. For his summers at Tanglewood, Leinsdorf is contemplating a somewhat more adventurous approach than has prevailed in the past, with both student and concert activities perhaps centered about a specific composer. He has such a composer in mind for 1963—'the tenth anniversary of his death,' he notes, cheerfully suggesting a trip to the reference books for more precise identification.

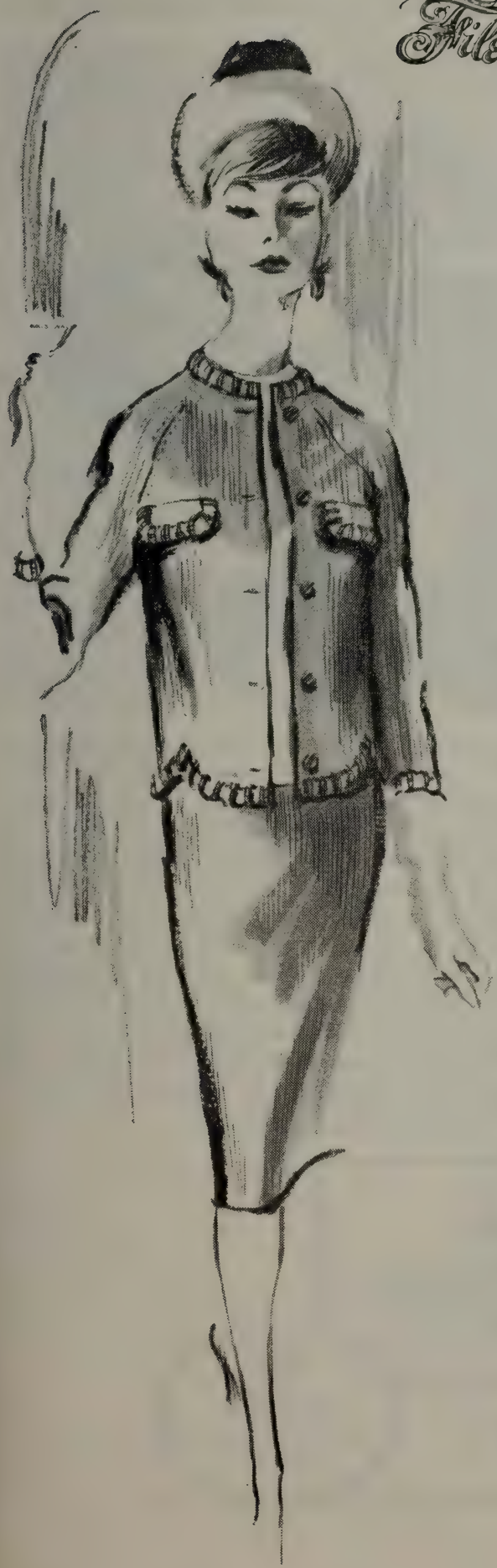
"However much the traditions and the membership of the Orchestra will remain unchanged under the new regime, Leinsdorf himself represents a new element in the Boston picture—a conductor of Viennese background who has undergone most of his musical development and acquired most of his musical experience in this country. In speech, outlook, and interests, and in his readiness to undertake organizational challenges, Leinsdorf is thoroughly a twentieth-century American.

"Says a Bostonian who is intimately acquainted with both the new conductor and his predecessor: 'Dr. Munch is a benign, convivial, and charming man, but he doesn't enjoy going in with a group of strangers, and he's not really comfortable unless he's speaking French. Leinsdorf, on the other hand, likes to talk, discuss, argue, listen. Munch's leadership was always there, but it gave few external signs. Leinsdorf's executive ability will be visible to the naked eye.'

"Leinsdorf takes over the Boston Symphony at the same age Koussevitzky did, fifty. The trustees believe that after his far-ranging travels and widely varied experience, he is ready to flower—'skyrocket,' as one official puts it—into an eminence that will climax his career."



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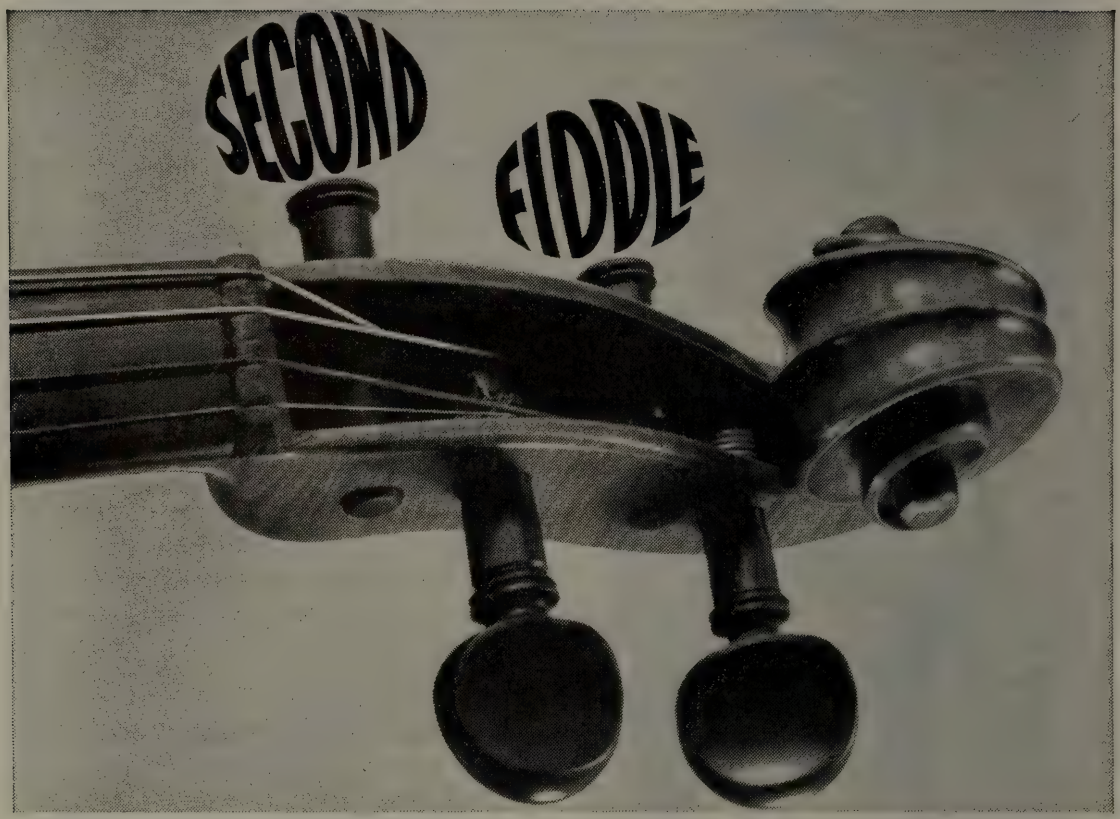


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BRAHMS Variations on a Theme of Haydn, *Op.* 56a

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I. Allegro appassionato
II. Canzona
III. Allegro molto

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II. Giuoco delle coppie: Allegro scherzando
III. Elegy: Andante non troppo
IV. Intermezzo interrotto: Allegretto
V. Finale: Presto

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CANTATA NO. 18, *"Gleich wie der Regen und Schnee vom Himmel füllt"* (Sinfonia and Chorale)

By JOHANN SEBASTIAN BACH

Born in Eisenach, March 21, 1685; died in Leipzig, July 28, 1750

This Cantata, in A minor, was composed for Sexagesima Sunday (the second Sunday before Lent), probably in the year 1714 (when it would have been performed on February 4). The Sinfonia is scored for 2 flutes,* violas in four parts, bassoon, cello and continuo.†

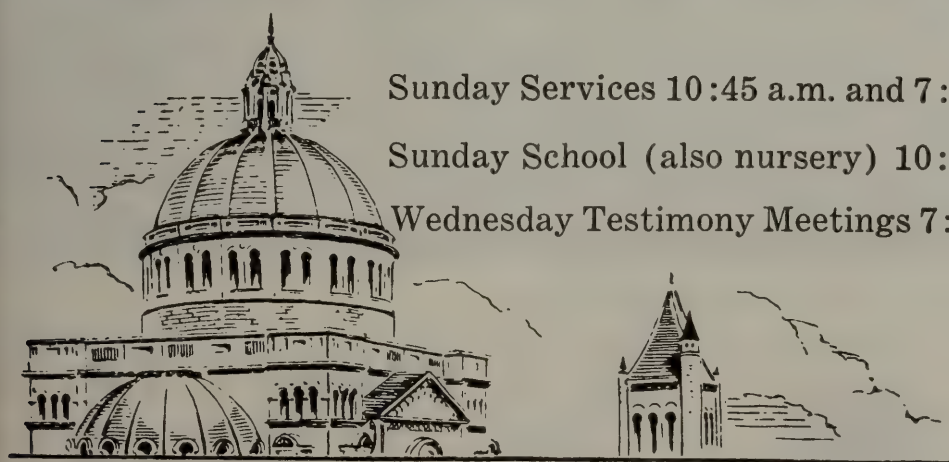
BACH set a text by Erdmann Neumeister, a contemporary divine who wrote a large number of texts for cantatas and hymns. This Cantata was also set by Telemann. The opening words, sung as a dramatic bass recitative, are taken from the Book of Isaiah (XVI, 10):

> "For as the rain cometh down, and the snow from heaven, and returneth not thither, but watereth the earth, and maketh it bring forth and bud, that it may give seed to the sower, and bread to the eater."

Between the introductory Sinfonia and the final chorale here performed, there are a bass recitative, a tenor recitative (litany) with choral interjections and a soprano aria.

* The score indicates Blockflüten (recorders).
† The continuo will be played on a positive organ, by Daniel Pinkham.

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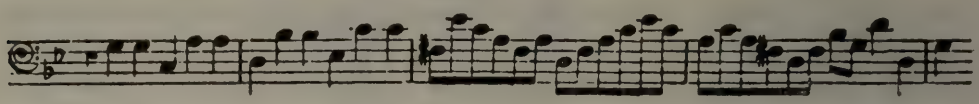
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The first two violas are paired with the two flutes throughout, while the remaining two violas support the bass continuo.

The final chorale with the same orchestral accompaniment has the following text:

Ich bitt' o Herr aus Herzens Grund,
Du wollst nicht von mir nehmen.
Dein heil'ges Wort aus meinem Mund;
So wird mich nicht beschämen

Mein Sünd' und Schuld, denn in dein' Huld
Setz ich all mein Vertrauen.
Wer sich nur fest darauf verlässt
Der wird den Tod nicht schauen.

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VARIATIONS ON A THEME OF HAYDN, *Op.* 56a

By JOHANNES BRAHMS

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

These variations, composed in the year 1873, were first performed at a concert of the Philharmonic Orchestra in Vienna, Felix Dessoff conducting, November 2, 1873. The first performance in Boston is on record as having been given by Theodore Thomas' orchestra, January 31, 1874. The first performance by the Boston Symphony Orchestra took place December 5, 1884.

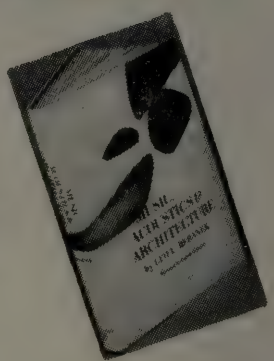
The orchestration includes 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and contra-bassoon, 4 horns, 2 trumpets, timpani, triangle and strings.

IN the year 1870, K. F. Pohl showed Brahms a *Feldpartita* in B-flat, published as Haydn's, one of six written for the military band of Prince Esterházy, and scored for two oboes, two horns, three bassoons, and the now obsolete band instrument, the serpent. Brahms was much taken with the theme of the second movement, marked, "Chorale St. Antonii," an old Austrian pilgrims' song. He copied it in his notebook

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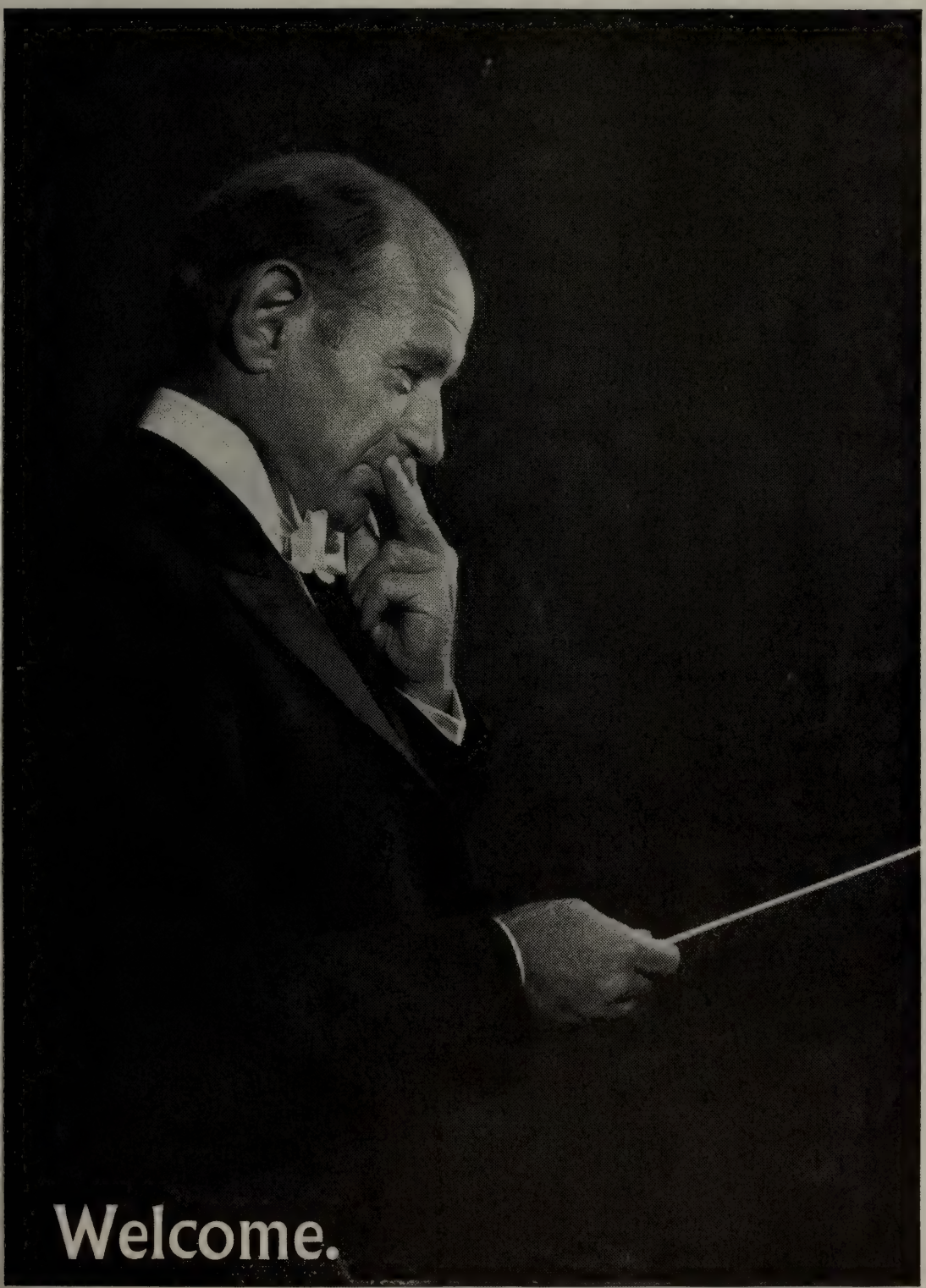
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and three years later made it familiar to the world at large in his set of variations.*

From the time that Schumann proclaimed Johannes Brahms in his twenties as a new force in music, a torch-bearer of the symphonic tradition, friends and foes waited to see what sort of symphony this "musical Messiah" would dare to submit as a successor to Beethoven's mighty Ninth. The "Hamburg John the Baptist" realized what was expected of him, and after his early piano concerto, which no audience accepted, and his two unassuming serenades, he coolly took his time and let his forces gather and mature for some twenty years before yielding to the supreme test by submitting his First Symphony. This happened in 1877. Three years earlier, he tried out his powers of orchestration on a form less formidable and exacting than the symphony – a form which he had finely mastered in his extreme youth as composer for the piano – the theme with variations. In this, the first purely orchestral attempt

* The theme was more notable than Haydn's treatment of it, if the divertimento was actually Haydn's. H. C. Robbins Landon claims that it was not in his article "The True and False Haydn" in the Saturday Review of Literature (August 25, 1951). The six *"Littauer Divertimenti"* are in the Gymnasialbibliothek in the Saxon town of Littau. They come under suspicion because the collection of manuscripts contains some copies not so indicated. "It has now been established," writes Mr. Landon, "that the whole series is spurious and that not one note was by Haydn. One of his students, perhaps Pleyel, was probably the real author." This would challenge Brahms' title but not, of course, his choice of a good traditional tune.

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of his maturity, Brahms, as usual when put on his mettle, took great pains perfectly to realize his aim. His abilities as orchestral colorist, so finely differentiated in each of the successive *Variations on a Theme of Haydn,* could not but be apparent even to its first audiences.

At the first performance in Vienna, in November, 1873, the reception was enthusiastic, and the critics only expressed their impatience that a symphony was not yet forthcoming from the vaunted *"Beethovener."* The variations were again played on December 10 in Munich, under Hermann Levi. They became inevitably useful in Brahms' round of concerts, and added appreciably to the reputation of the still hesitant symphonist.

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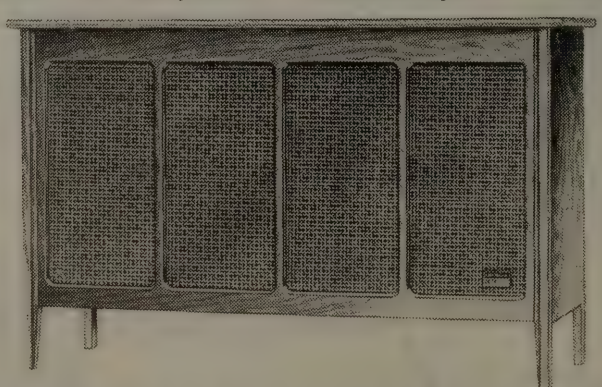
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PIANO CONCERTO

By SAMUEL BARBER

Born in West Chester, Pennsylvania, March 9, 1910

This Concerto had its first performance when the Boston Symphony Orchestra gave its initial concert in the new Philharmonic Hall on September 24 last. John Browning was the soloist.

The instrumentation includes: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, percussion, harp and strings.

The score was commissioned by G. Schirmer, Inc. in celebration of their one hundredth anniversary.

THE Concerto begins with a solo for piano in recitative style in which three themes or figures are announced, the first declamatory, the second and third rhythmic. The orchestra interrupts, più mosso, to sing the impassioned main theme, not before stated. All this material is now embroidered more quietly and occasionally whimsically by piano and orchestra until the tempo slackens (doppio meno mosso) and the oboe introduces a second lyric section. A development along symphonic lines leads to a cadenza for soloist, and a recapitulation with fortissimo ending.

The second movement ("Canzona") is song-like in character, the

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flute being principal soloist. The piano enters with the same material which is subsequently sung by muted strings, to the accompaniment of piano figurations.

The last movement (allegro molto in 5/8) after several fortissimo repeated chords by the orchestra, plunges headlong into an ostinato bass figure for piano, over which several themes are tossed. There are two contrasting sections (one "un pochettino meno," for clarinet solo, and one for three flutes, muted trombones and harp, "con grazia") where the fast tempo relents: but the ostinato figure keeps insistently reappearing, mostly by the piano protaganist, and the 5/8 meter is never changed.

• •

A piano concerto is about the only musical form Samuel Barber has not undertaken until now. He is known to the audiences in Boston for a number of works which like this one have had their first performances by this Orchestra. In this way Serge Koussevitzky, who was one of the first conductors to recognize his qualities, introduced:

Symphony No. 2, Op. 19
March 3, 1944 (Repeated 1951)

"Knoxville: Summer of 1915," Op. 24
April 9, 1948, Soprano: Eleanor Steber

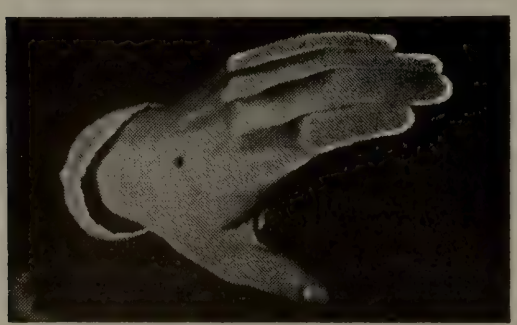
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Cello Concerto, Op. 22
April 5, 1946, Soloist: Raya Garbousova

Charles Munch has likewise given the first performances of the following:

Prayers of Kierkegaard, Op. 30
December 3, 1954, Cecilia Society,
Leontine Price, Jean Kraft, Edward Munro

"Die Natali," Chorale Preludes for Christmas, Op. 37
December 22, 1960

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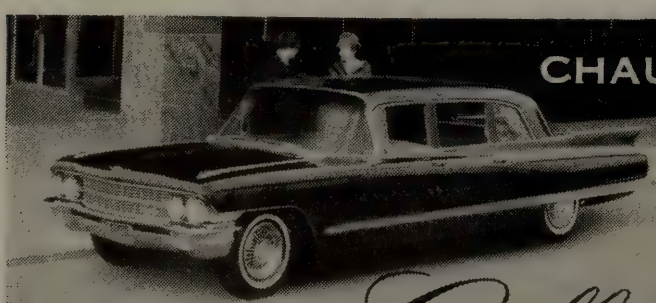
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March, 1930: Gertrude Stein at home in Paris



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It was in Berlin, in the eighteen-twenties, that the desirability of a conductor with a baton became definitely established. There was resistance. A director was expected to preside from the keyboard or from the first chair of the violins. He was paid to play along with the rest, not simply to make empty gestures while rudely turning his back to the audience. Zelter, Goethe's musical consultant and the Director of the Berlin Hochschule, was not alone in calling these antics with a stick a piece of new-fangled exhibitionism. Zelter had a point — the privilege of stick control was sometimes abused. Bernard Anselm Weber, conducting in Berlin, "used to beat time with a roll of strong leather stuffed with calf's hair, and pounded the score so vigorously that the hairs flew around."* Carl Maria von Weber, no relation of

* *The Orchestra from Beethoven to Berlioz* by Adam Carse.



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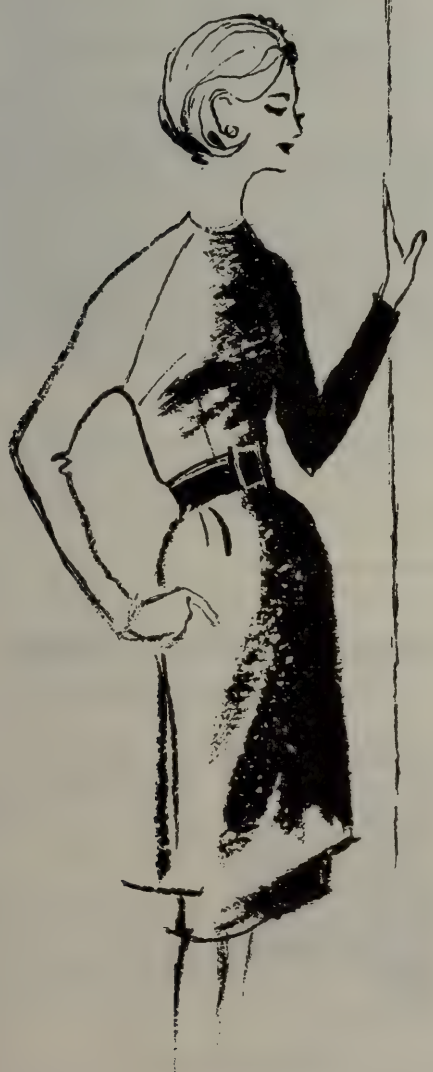
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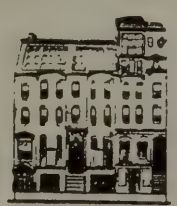
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Anselm, and incidentally no friend, carried more weight with less energy, and proved the method indispensable when he conducted *Der Freischütz* in Berlin with a baton. Sometimes he used a roll of white paper grasped, as a contemporary print shows, in the middle. Spontini, who was for a time the lion of the hour in Berlin, was the showy kind. He conducted his operas with an ebony staff of arm's length, each end surmounted by a ball of ivory. For him a conductor was a personal spectacle. A kapellmeister who was less certain of his job and for that reason more emphatic, would use his new implement to thump the beat on the score or rap the rhythm smartly on the music desk, thereby ruining the effect and angering the players who felt themselves being publicly reproached as incompetent. Others stamped with their feet or clapped their hands. These unpleasant practices were discounted by the better grade of kapellmeister, such as Carl Maria von Weber.

England picked up the custom from the continent fairly promptly, but again not without opposition. The English phrase "to wield the baton" is still common currency, but it has been serving the critics' convenience for a long while. It can be traced back to London in 1829 when Mendelssohn violated English custom by leading the Philharmonic Orchestra with a stick in his hand. The music critic William



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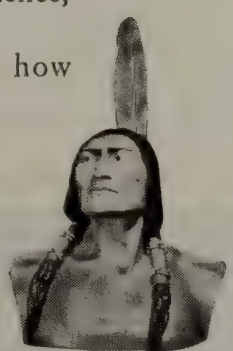


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Ayrton was impressed and wrote in the *Examiner* of "the confidence he inspires whenever he wields the baton."

Strictly speaking, Mendelssohn's innovation was not entirely new in London. London first beheld a conductor in the modern sense of a free and separate commander when Ludwig Spohr was asked to lead the Philharmonic concerts in 1820. Spohr tells in his autobiography how he arrived for rehearsal without his violin and produced instead, to the astonishment of all, a stick. The orchestra was soon convinced, according to Spohr, of the superiority of this method of control and, he added, a precedent was established then and there. This second claim is hardly borne out by the record, for the new way was not at once adopted. Spohr was always inclined to claim too much for his startling successes.

The baton as such was not new, but its uses until then were far humbler. It was called upon when a church choir had to be separately placed, and a time beater, visible to all, was there to hold the singers together. The baton – note the French word – may have originated in

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France. On the larger opera stages such as the Paris *Opéra,* the chorus needed a *batteur de musique* for the same reason. He had no more initiative than the handy man today who relays the beat for offstage singers or players.

There are indications of still earlier uses of a stick, but always for choral purposes. Since methods of performance are seldom mentioned in contemporary accounts, one must rely on old prints. One shows Bach standing, with a short stick in his hand, having apparently left his customary place at the keyboard in a moment of stress. In some cases the directors held a roll of paper, sometimes a staff, the kind of implement of authority suggesting a beadle or a drum major. When things were really in bad shape he could bang it on the floor. The anecdote that Lully's death in 1687 was caused by an infection when he accidentally brought his staff down on his own foot may be legendary, but it indicates that such a staff was used.

That an independent conductor was not required until more than a century later has several explanations. There was the usual reluctance of musicians as a race to depart from established custom — why not let well enough alone? There was an unawareness of potentialities in expressive subtlety which would involve special care. Most of all there

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was the lack of development of an orchestra into a self-standing entity. Until the end of the eighteenth century an orchestra meant a chamber group – twenty-five or so in a petty court or private palace, more in a wealthy or an imperial court. A chamber group, as we know, can with plenty of practice do pretty well by watching the first violin.

Each German principality, and there were many of them, had its *"Kapelle,"* its group of musicians and their kapellmeister. Whether or not there was a chapel to command their services, the name persisted, and the title of the kapellmeister lingered even into the last century. He still wore his servant's livery and peruque, and was kept in them for show long after wigs had passed out of fashion. He was called the *"Zopf,"* the "pigtail," and was the very type of the stuffy schoolmaster, strong in rectitude, weak in imagination, and altogether lacking in initiative. In the eighteenth century his routine ways were quite sufficient. He was the purveyor of entertainment for princes and their guests, which meant that he had to compose music which would please them and see to its performance, bearing in mind that they had no desire whatever to be instructed or led into new ways. The kapellmeister was limited in his working material. A core of professional musicians was pieced out with household or stable servants who had learned to manage a part somehow – bassoons to double the bass, horns

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if the lord maintained a hunting lodge, trumpets or drums if he maintained a ceremonial band. Trombones were for the chapel only. Town musicians (*"Stadtpfeifer"*) could be called upon. Wind instruments were crude. They were limited to natural notes, some of which were impossible to play in tune.

This the kapellmeister had to put up with, but he did not need to be too concerned – his lord and master was usually a dilettante who pretended more discernment than he possessed. He and his noble entourage looked for music to enliven the atmosphere while they were at table, or seated in the ballroom after dinner, or enjoying a lawn party. The director was a sort of monitor, whose duty was to keep the musical accompaniments in order. Any attempt to inject his personality into the operation would have been frowned upon.

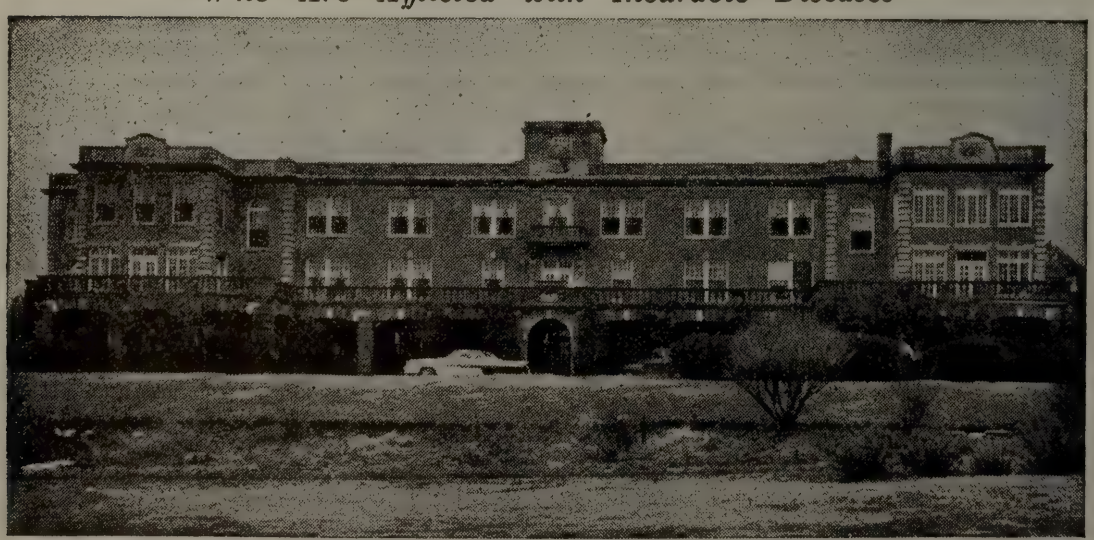
These conditions were hardly conducive to the fine points of orchestral performance, nor did operas dwell on their instrumental portion. The kapellmeister simply took his musicians into the theatre (if the prince had a sufficient budget to maintain a theatre), sat at the harpsichord in the pit, and directed the singers as best he could (sometimes he had to follow them). He was in a weak position to control, whether in the theatre or in the concert hall. In the theatre pit he was not easily seen, either by the players around him or on the stage. When in a

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modern performance of an opera by Mozart the conductor takes his seat at the piano to accompany a recitative, the audience may have an impression of eighteenth century practice in revival. It is a delusion, for these moments were the actually relaxing ones for the kapellmeister. When the recitative is followed by an aria or an ensemble, be it noted that the modern conductor is at once on his feet, stick in air, visible to all.

In concert music the kapellmeister was not much better off than in the theatre. He was again at his harpsichord, an instrument too weak-toned to be always audible. Most of the standing musicians (only the cellists were seated) couldn't see him at all. Behind him were the first bass and cellist, reading from his score to double the bass in octaves when they could see through his moving arms. Busy with his figured bass, filling in the unwritten middle notes, both hands occupied when cues were needed, he had every possible disadvantage. The concert-master on the contrary was in the very best strategic position. He stood on a raised platform in the center. The motions of his bow and the emphatic nods of his head were plain to all. He had the continuous melodic lead, and this was all-important in music that was mostly treble and bass lines with very little in between.

For years the condition of double control continued. The kappel-

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meister had the constituted authority and the composer's rights in such matters as tempo. The *Konzertmeister,* practically speaking, had the floor. He could sway the orchestra at will. The first violinist in England particularly resented yielding his leadership to the man with a stick. In that country he is called the "leader" to this day. Why there were not more clashes between the two directors could only mean that acute problems of interpretation simply did not arise. It is even doubtful whether the concept of "interpretation" had been invented. Scores of the time which have survived are pretty much limited to the dynamic indications of forte or piano. Dull rigidity of rhythm and a dead level of mezzoforte seems to have been taken for granted except where the composer called for the then favorite device of an echo effect (as in Vivaldi's familiar *Concerti grossi, The Four Seasons.* Real crescendos and decrescendos were not noticeably exploited until Mannheim. The orchestra there was called incomparable by all who heard it, and no doubt rightly – for there was nothing much to compare it with. In any case, scores from other centers are entirely without indications for expression. The kapellmeisters may have had more sense of music in their hearts than their scores show; they may have simply exacted subtleties in performance rather than bothered to write them down. That would have been a waste of time, for scores were for momentary

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use — their creators had no such wild ideas as publication or posterity.

There were exceptions where the composer was exceptional and esteemed enough to command what he wanted. Gluck in a familiar portrait by Duplessis is seen seated at the harpsichord in the pit, eyes raised to the stage and right hand raised to cue the singers. He is described as having presided at his operas with an iron will. Kapellmeister Haydn, in the fastnesses of his Hungarian Versailles, had no reason to outdo himself so far as his aristocratic audiences and meagre performing forces were concerned, but we may be sure that the respect he enjoyed, together with the warmth of his creative zeal, resulted in performances far better than the surroundings warranted. Mozart was never a kapellmeister but his duties were similar. We read in his letters how, preparing his *Idomeneo* in Munich, he drilled the musicians, coached the choruses, the singers singly and together, achieved success simply because his young enthusiasm was contagious, because he was carried away by his task of bringing his music to true life. This was in rehearsal, when he could leave his keyboard. Michael Kelly, who sang Basilio in the first performance of *The Marriage of Figaro* in Vienna, tells us in his memoirs a similar story about how Mozart was everywhere at once, astonishing the cast both with his music and his way of

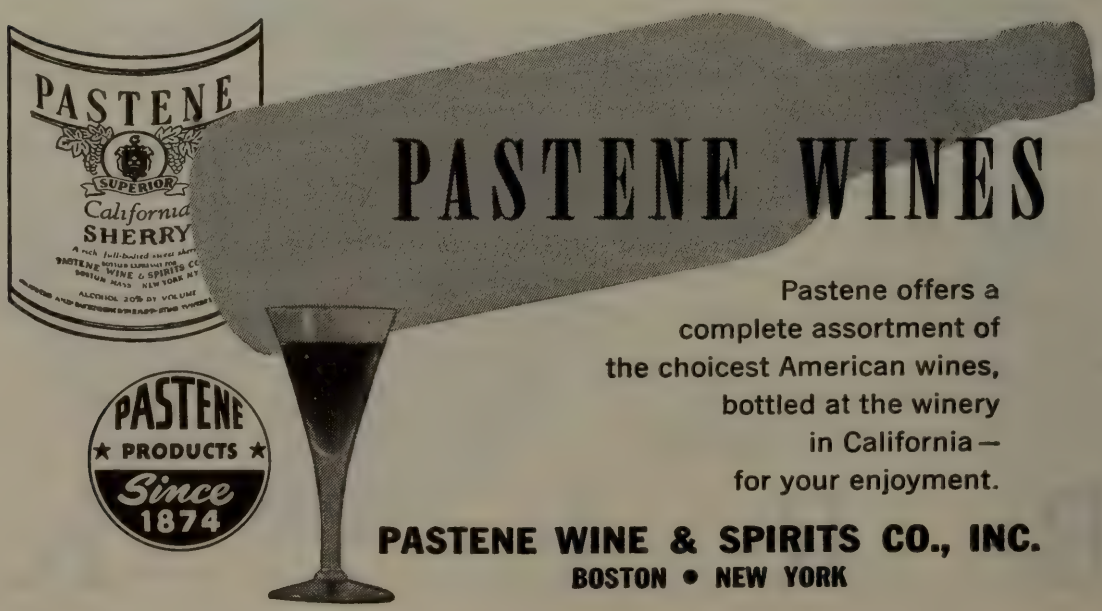
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imparting it. In the performance he took his place at the piano. The strenuous part of his preparation was by then accomplished.

There is no evidence that Haydn or Mozart ever used a stick. They would probably have done so if someone had handed them one at a vital moment. These two did something more important than inventing the use of a stick. They wrote symphonies and other orchestral scores so detailed in the individual part-writing, so exacting in expressive variety that the kapellmeister and his harpsichord simply became superannuated. The office continued by blind momentum, but was of little use. A conductor with a free hand and a sceptre of authority soon became imperative. As always seems to have been the case, performing possibilities lagged behind the specifications in the scores of forward-looking composers. When Haydn's Salomon symphonies were performed in London, the composer sat at the piano, apparently from sheer custom.

It was Beethoven of course who unwittingly, by the nature of his music, established the necessity for once and all of a first-rate orchestra and a free and intelligent conductor. Beethoven's symphonies would be to us inconceivable without the full and unimpeded attention of a conductor. Yet when his Ninth was first performed in Vienna in 1824, Conradin Kreutzer beat out the chords on the piano. Umlauf, standing behind the deaf Beethoven to correct his beat, probably had no stick.

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When the Ninth was introduced at Leipzig, the Director, Pohlenz, did not rise with his stick until the last movement. Until there was a chorus, the use of a stick did not occur to him. The symphonies of Beethoven could not have had a clear and intelligible performance while the composer lived. The situation required a pioneer, and that pioneer rose to declare himself in Paris.

Alois Habeneck was the violinist-director at the *Opéra*. He was one of the first of his kind to cease playing as he became fully occupied in the heat of achieving a clean performance. At the opera and later at concerts organized by himself, he used his violin less and less, and finally let it lie idle while he conducted — but always with his bow. As a disciplinarian, a driller, he was true to the type of *maître de musique*, the French equivalent of the kapellmeister. There was the difference in this case that, instead of being reactionary and encrusted in tradition, he was caught by the challenge of the still unknown symphonic scores of Beethoven, and devoted his life to organizing an orchestra (at the Conservatoire in 1828) and performing the symphonies properly for the first time. History followed its inevitable course. Beethoven, helpless to conduct or even properly supervise performances of his music, simply made the blueprint-scores. It fell to a Frenchman to be the first builder.

While Paris was discovering Beethoven, the process of conductorial emancipation from performing routine was taking place in Germany.



Ludwig Spohr, appointed the Kapellmeister in Cassell in 1822, at once stepped before his orchestra with a baton. Weber can be called the pioneer of conducting in the modern sense. His orchestral writing was challenging, but not conspicuously more so than that of his contemporaries, Beethoven and Schubert. But those two never had the opportunity to become skilled working conductors. Weber had the combination of thorough routine in the theatre and the new romantic urge for vivid expression. When he composed *Der Freischütz* he knew that it would require extraordinary application both in the orchestra and on the stage, and he gave it just that. After Weber the baton was there to stay.*

Wagner, who never knew Weber (he was thirteen when Weber died in London), had, and was ready to admit, a tremendous model in that composer. Weber laid the way for him in sheer enterprise as well as theatrical method, orchestral color and brilliance. Like Weber, he knew the theatre from the ground up and had to drill the players into ways of playing that at first seemed impossible. A conductorial point in his visit to London was that when he led a piece by Mendelssohn, he put on white gloves, as Mendelssohn, the idol of London, always did. Having finished the piece, he removed them.

* V. I. Safonov set a precedent in Moscow in the eighteen-eighties by dispensing with a stick and conducting with his bare hands. The basic function remains unchanged.

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Berlioz, like Wagner, was a composer who had also to be a conductor in order to get his music properly performed and heard. After these two there arose a new species — the virtuoso conductor who had no time for composing, or anything else but his one exacting job. Composers were relieved of a grueling task and had the assurance of performances more competent than their own could have been. Composers continued to be asked to lead their own works because audiences want the illusion of receiving the music from the horse's mouth. Brahms, Bruckner, Tchaikovsky, Dvořák, or later Debussy, had to bow to this demand, but they knew as well as anyone else that they were downright inept. Strauss was an exception. Mahler did both, and his composing suffered accordingly.

The composer today is fortunate in being able to rely on orchestras and conductors of the highest skill to handle his difficult music. He does not have to have either a conductor's or a player's skill. Enabled to figure out his score problems on paper, he is perhaps too far removed from the working experience that was the kapellmeister-composer's advantage. But that is another story.

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A CLOSE account of the circumstances which surrounded the composition of Bartók's Concerto for Orchestra has been written by Agatha Fassett, in her book *The Naked Face of Genius,* published by the Houghton Mifflin Co. It is an extraordinary book. Mrs. Fassett, of Hungarian birth, first met Béla Bartók and his wife (here referred to as "Ditta") when they arrived in New York City, October 30, 1940, having fled their country before the Nazi encroachment. The couple were without funds.

The music of Bartók had at that time found little attention or recognition in this country. Mrs. Fassett in the following summer received them in her home in the hills of Vermont, and later found an apartment for them in Manhattan. Bartók's health continually failed with an illness which was not at first diagnosed, but later proved to be a fatal form of leukemia. He was hospitalized and discouraged — an invalid in a strange country.

The story about the Concerto for Orchestra begins in the summer of 1943. Mrs. Fassett had found for him an apartment in Riverdale, New York, but his illness made necessary his removal to a hospital in Manhattan.

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Mrs. Fassett writes:

"It must have been desolate for Bartók, lying in his small hospital room with nothing to hinge his hopes on, sad over the uncompleted lectures at Harvard. But more than anything else, he must have come to the realization that his politely called 'uncertain health' had all at once become a very certain illness. No doctor would yet attempt to give a name to it, in spite of another series of exhaustive examinations, made with the financial assistance of Harvard University. No diagnosis was made, and no medicine prescribed other than good food and further rest. *Further rest!* Could anything have sounded more hopeless to him? How far would it be to the end of this road of 'further rest' which seemed to stretch ahead into infinity, taking as its toll every new breath of energy, promising no relief?

"But this seemingly hopeless road, as it happened, opened out into an expanse of new exciting vistas. It came unexpectedly, and with the simplicity of a fairy tale, with Koussevitzky coming to visit Bartók in his hospital room one day, offering him a commission of a thousand dollars from the Koussevitzky Foundation for an orchestral work in memory of the late Madame Koussevitzky.

"The offer seemed almost unbelievable to Bartók, and he was unable to relate it to reality. His first reaction was one of warm gratitude.

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But he instantly made it clear he could not possibly promise to fulfill such a commission when he had no idea of how long his illness would keep him helplessly inactive, and, even more than that, the feeling had grown strong within him by this time that he could never under any circumstances bring himself to compose again.

"Koussevitzky, however, with one sweeping motion of his hand waved all argument aside and promised Bartók that this offer would put no pressure on him, and he would be left completely free to undertake this work any time in the future, whenever he saw his way clear to do so. While Bartók was still protesting that he could give no assurance the composition would ever be born at all, Koussevitzky left a check for half the amount on his bedside table, and departed.

"And perhaps it was instantly, in this first moment of excitement, that the restraint so heavily crusted within him began to dissolve and melt away, for only a day later, when he was home again and relating the story to us, an enormous change seemed to have taken place in him already — a change that no one could fail to see. It seemed as if the obstructed forces within him were released at last, and the entire center of his being had been restored and reawakened, even though he was still lying limp on his bed, hardly any stronger than he was before he went to the hospital."

This happened in the summer of 1943. In the following autumn, in the Hotel Woodrow in New York, he showed the score of the *Concerto for Orchestra* to Mrs. Fassett.

"I was too moved even to attempt reading the score, and could see

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nothing except a blurred mass of notes before me as I stood there turning the pages, unable to speak. The first work he had done here! These words ran through my mind so strongly that I felt as if I had spoken them out loud. A handful of fruit, the first harvest of these long hard years. This thought alone made everything seem right and good, and not in vain. The vibrancy I had felt in the air ever since I entered the room was touching me now, as if through the contact of my fingers with the pages.

" 'But what nobody could possibly see in this score,' Bartók was saying in a lively, confiding way as he took the pages from me and put them back in the drawer, 'is that through working on this concerto, I have discovered the wonder drug I needed to bring about my own cure. And like so many other discoveries, it just happened accidentally, and was only a by-product of what was of true importance to me, and I was almost unaware, at the time, that it was happening.'

"But when the most important event of all was approaching, the presentation of the first work Bartók had composed in America after his long years of silence, his doctors firmly advised him not to entertain



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any plans to be present at this performance, pointing out repeatedly that health must be his first consideration, and that it would not be unreasonable to assume that the excitement of a first performance and the trip to Boston could prove too much for him. For the *Concerto for Orchestra* was to be performed by the Boston Symphony on the eighth and ninth of December, 1944, and to be conducted by Koussevitzky himself. Serge Koussevitzky was, as Bartók once said, if not actually the father then at least the godfather to this work, and so became in a way instrumental not merely to the creation of this work alone but to all those others that followed afterwards. Bartók was determined to be present at the performance, and to pay no attention to his doctors' advice.

" 'But how can anyone believe that it would preserve my strength to remain at home, when I am being pulled with such a strong force to go? How much more energy would be wasted by trying to keep myself away than to follow my desire to be there?'

"I wondered if it was this argument that convinced his doctors to let him go in the end.

" 'We would never know what might have been lost, if we had not been able to be present at these concerts, and to take part in the rehearsals,' Ditta told me after they came back.

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The Concerto for Orchestra was received by Serge Koussevitzky with delight, and scheduled for performance in Boston on December 8, 1944. Against his doctor's advice Bartók made the journey to Boston. Bartók's wife Ditta told Mrs. Fassett on their return:

" 'It would be no use for me to be excessively modest about my part in this concert,' he said, 'for some of the inspiration Koussevitzky poured into the performance must have been supplied by my own music. He assured me of this himself, and what's more, his appreciation seemed to grow by leaps and bounds as the days went by, for though at the rehearsal he announced that this work of mine was the very best of the last twenty-five years, after the actual performance he doubled his praise by another twenty-five years, assuring me this time that it was indeed the best work of the last fifty years.'

"His smile broadened as he went on.

" 'I wondered if I shouldn't have let it go at that, and simply thanked him for his high praise, but I couldn't resist reminding him that he had said the very same thing about a work of Shostakovich he conducted not too long ago. Yet as I keep on thinking about it, although this remark of Koussevitzky's might appear like a contradiction, it

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wasn't actually so, for he said that about Shostakovich's composition before he heard mine, and not afterwards.

" 'And so from that moment on, my concerto was to be considered the best work of the last fifty years, and this will hold true until another best work emerges again, perhaps no more than a few months from now.'

"The amusement over this incident left him, and he became serious again. 'But one thing will stand much longer than that,' he said with emphasis. 'No composer could have hoped for a greater performance.'

"A greater *last* performance — Bartók most likely would have added, if he had known then that this was the last time he would ever hear any of his work performed."

" 'And what fulfillment it was for Béla that this time he did not have to wait long years between the birth of a work and its actual presentation. And how magnificent a presentation it was! And the festivity of it all! If I could only make you see how it was, how much reverence was shown to Béla there, and the simple and sincere kindness of Koussevitzky himself. I don't think Béla ever responded so readily and with so much freedom before, and how thoroughly happy he was!'

"This happiness seemed to have followed Bartók home, and it emanated from him whenever he talked about the performance in



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Boston. He completely lost his restrained style, expressing his admiration for the thorough and accurate understanding, and for the unusually beautiful sound of the Boston Symphony Orchestra. And he praised Koussevitzky as 'a great creative maestro.'

Although the doctors were long reticent about a fateful diagnosis, Bartók well knew what it meant, and faced the end with resignation and equanimity. Composing did wonders for his health. He spoke quite calmly and said: "My only personal desire is to postpone my final leave-taking until I have completely emptied the rucksack on my back."

The "rucksack" still held, when he died on September 24, 1945, his Third Piano Concerto, which he was composing for his wife, and the Viola Concerto which he was composing for William Primrose. Both works were sufficiently advanced to be posthumously completed and performed.

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CONCERTO FOR ORCHESTRA

By BÉLA BARTÓK

Born in Nagyszentmiklos, Hungary, March 25, 1881;
died in New York, September 26, 1945

This Orchestral Concerto was written for the Koussevitzky Music Foundation in memory of Natalie Koussevitzky. The score is dated October 8, 1943. This Orchestra gave the first performance of the Concerto December 1 and 2, 1944, and repeated it December 29 and 30 of the same season.

The Concerto is scored for 3 flutes and piccolo, 3 oboes and English horn, 3 clarinets and bass clarinet, 3 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, tambourine, bass drum, cymbals, triangle, tam-tam, 2 harps and strings.

"THE general mood of the work represents," so the composer has written, "apart from the jesting second movement, a gradual transition from the sternness of the first movement and the lugubrious death-song of the third, to the life-assertion of the last one." This remark is interesting, in that Béla Bartók composed the piece during his convalescence from a serious illness.

He has further explained why he has not called it a symphony:

"The title of this symphony-like orchestral work is explained by its tendency to treat the single instruments or instrument groups in a

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'concertant' or soloistic manner. The 'virtuoso' treatment appears, for instance, in the fugato sections of the development of the first movement (brass instruments), or in the *'perpetuum mobile'*-like passage of the principal theme in the last movement (strings), and, especially, in the second movement, in which pairs of instruments consecutively appear with brilliant passages.

"As for the structure of the work, the first and fifth movements are written in a more or less regular sonata form. The development of the first contains fugato sections for brass; the exposition in the finale is somewhat extended, and its development consists of a fugue built on the last theme of the exposition. Less traditional forms are found in the second and third movements. The main part of the second consists of a chain of independent short sections, by wind instruments consecutively introduced in five pairs (bassoons, oboes, clarinets, flutes, and muted trumpets). Thematically, the five sections have nothing in common. A kind of 'trio' – a short chorale for brass instruments and side-drum – follows, after which the five sections are recapitulated in a more elaborate instrumentation.* The structure of the fourth movement likewise is chain-like; three themes appear successively. These constitute the core of the movement, which is enframed by a misty texture of rudimentary motifs. Most of the thematic material of this movement derives from the 'Introduction' to the first movement. The form of the fourth movement – *'Intermezzo interrotto'* ['Interrupted Intermezzo'] – could be rendered by the letter symbols 'ABA – interruption – BA.' "

* A member of this Orchestra who knew the composer as a fellow countryman carries further the conceit of the *"Giuoco delle coppie"* (the play of couples). He observes that after a legitimatizing chorale the couples return as families of three. This fancy, however, is not attributable to Bartók, who was never inclined to discuss his music.

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(Eighty-second Season, 1962–1963)

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RICHARD BURGIN, *Associate Conductor*

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Alfred Zighera
Martin Hoherman
Mischa Nieland
Karl Zeise
Richard Kapuscinski
Bernard Parronchi
Robert Ripley
Winifred Winograd
John Sant Ambrogio
Louis Berger
Peter Schenkman

Basses

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
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Bela Wurtzler
Joseph Hearne

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Phillip Kaplan

Piccolo

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Oboes

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Jean de Vergie
John Holmes

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Louis Speyer

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Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

Bass Clarinet

Rosario Mazzeo

Bassoons

Sherman Walt
Ernst Panenka
Matthew Ruggiero

Contra Bassoon

Richard Plaster

Horns

James Stagliano
Charles Yancich
Harry Shapiro
Harold Meek
Paul Keaney
Osbourne McConathy

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Armando Ghitalla
André Come
Gerard Goguen

Trombones

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

Tuba

K. Vinal Smith

Timpani

Everett Firth
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Charles Smith
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Harps

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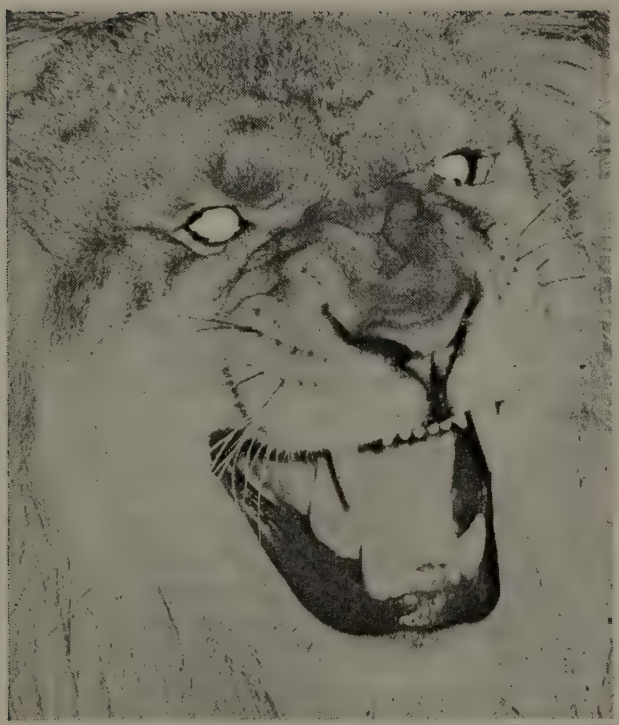
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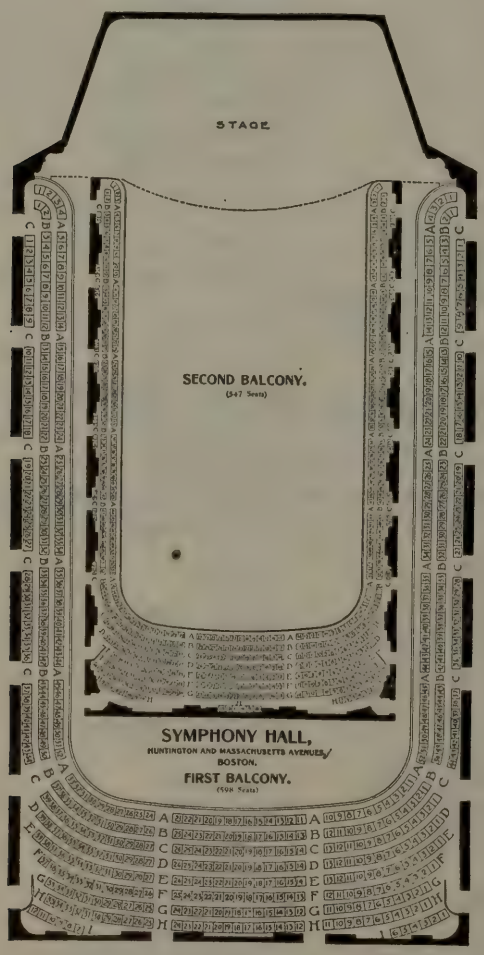
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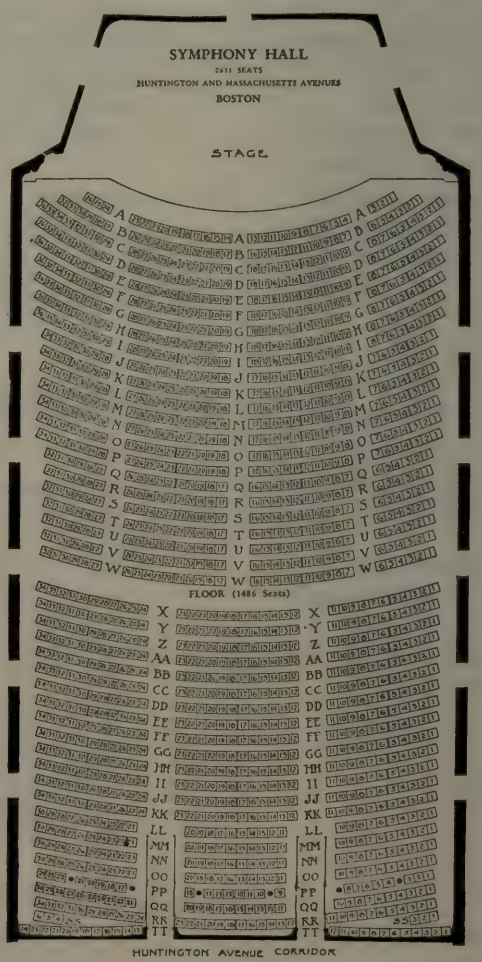
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Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

SCHEDULE OF CONCERTS

Winter Season 1962–1963

SEPTEMBER

21–22	Boston	(Fri.-Sat. I)
24	New York	(Gala Concert)
25	Boston	(Tues. I)
28–29	Boston	(Fri.-Sat. II)

OCTOBER

2	Providence	(I)
5–6	Boston	(Fri.-Sat. III)
7	Boston	(Sun. I)
9	Cambridge	(I)
11	Boston	(Rehearsal I)
12–13	Boston	(Fri.-Sat. IV)
15	Boston	(Mon. I)
16	Boston	(Tues. II)
19–20	Boston	(Fri.-Sat. V)
22	Northampton	
23	New Haven	(I)
24	New York	(Wed. I)
25	Brooklyn	(I)
26	New York	(Fri. I)
30	Boston	(Tues. III)

NOVEMBER

1	Boston	(Rehearsal II)
2–3	Boston	(Fri.-Sat. VI)
5	Boston	(Mon. II)
6	Providence	(II)
9–10	Boston	(Fri.-Sat. VII)
11	Boston	(Sun. II)
13	Cambridge	(II)
16–17	Boston	(Fri.-Sat. VIII)
19	Plymouth	
20	Boston	(Tues. IV)
23–24	Boston	(Fri.-Sat. IX)
26	Hartford	(I)
27	New London	
28	New York	(Wed. II)
29	Brooklyn	(II)
30	New York	(Fri. II)

DECEMBER

3	Boston	(Mon. III)
4	Cambridge	(III)
7–8	Boston	(Fri.-Sat. X)
11	Providence	(III)
14–15	Boston	(Fri.-Sat. XI)
16	Boston	(Sun. III)
18	Boston	(Tues. V)
28–29	Boston	(Fri.-Sat. XII)

JANUARY

1	Boston	(Tues. VI)
4–5	Boston	(Fri.-Sat. XIII)
7	Storrs	
8	New Haven	(II)
9	New York	(Wed. III)
10	Brooklyn	(III)
11	New York	(Fri. III)

JANUARY (*continued*)

15	Cambridge	(IV)
17	Boston	(Rehearsal III)
18–19	Boston	(Fri.-Sat. XIV)
21	Boston	(Mon. IV)
22	Boston	(Tues. VII)
25–26	Boston	(Fri.-Sat. XV)
29	Providence	(IV)

FEBRUARY

1–2	Boston	(Fri.-Sat. XVI)
3	Boston	(Sun. IV)
7	Boston	(Rehearsal IV)
8–9	Boston	(Fri.-Sat. XVII)
11	Boston	(Mon. V)
12	Boston	(Tues. VIII)
15–16	Boston	(Fri.-Sat. XVIII)
18	Hartford	(II)
19	Philadelphia	
20	New York	(Wed. IV)
21	Brooklyn	(IV)
22	New York	(Fri. IV)
24	Boston	(Sun. V)
26	Cambridge	(V)
28	Boston	(Rehearsal V)

MARCH

1–2	Boston	(Fri.-Sat. XIX)
3	Boston	(Pension Fund)
7	Boston	(Rehearsal VI)
8–9	Boston	(Fri.-Sat. XX)
11	Boston	(Mon. VI)
12	Providence	(V)
15–16	Boston	(Fri.-Sat. XXI)
17	Baltimore	
18	Washington	(I)
19	Washington	(II)
20	New York	(Wed. V)
21	Brooklyn	(V)
22	New York	(Fri. V)
26	Cambridge	(VI)
28	Boston	(Rehearsal VII)
29–30	Boston	(Fri.-Sat. XXII)

APRIL

2	Boston	(Tues. IX)
4	Boston	(Rehearsal VIII)
5–6	Boston	(Fri.-Sat. XXIII)
7	Boston	(Sun. VI)
9	Boston	(Tues. X)
11–13	Boston	(Thurs.-Sat. XXIV)

TRANSCONTINENTAL TOUR

APRIL

15	Chicago	22	San Francisco
16	Kansas City	23	Portland, Ore.
17	Oklahoma City	24	Seattle
18	Albuquerque	26	Winnipeg
19	San Diego	27	Minneapolis
21	Los Angeles		



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OCTOBER 30
RICHARD BURGIN, *Conductor*

NOVEMBER 20
GEZA ANDA, *Piano*

DECEMBER 18
RICHARD BURGIN, *Conductor*

JANUARY 1
GABRIEL TACCHINO, *Piano*

JANUARY 22
CHARLES MUNCH, *Conductor*

FEBRUARY 12
LORIN HOLLANDER, *Piano*

APRIL 2
CHARLES MUNCH, *Conductor*

APRIL 9

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The first Boston Symphony concert, under Henschel, took place at Music Hall on Saturday, October 22, 1881, opening with Beethoven's Overture, Op. 124, "Dedication of the House."

Henschel, born in Breslau in 1850, conducted here for three seasons. Wilhelm Gericke of Vienna succeeded him for a four-year engagement. Then followed in turn Messrs. Nikisch, 4 years; Paur, 5 years; Gericke, 8 years; Muck, 2 years; Max Fiedler, 4 years; Muck, 6 years; Rabaud, 1 year; Monteux, 5 years; Koussevitsky, 25 years; Munch, 13 years; and Erich Leinsdorf.

No. 2 of a series



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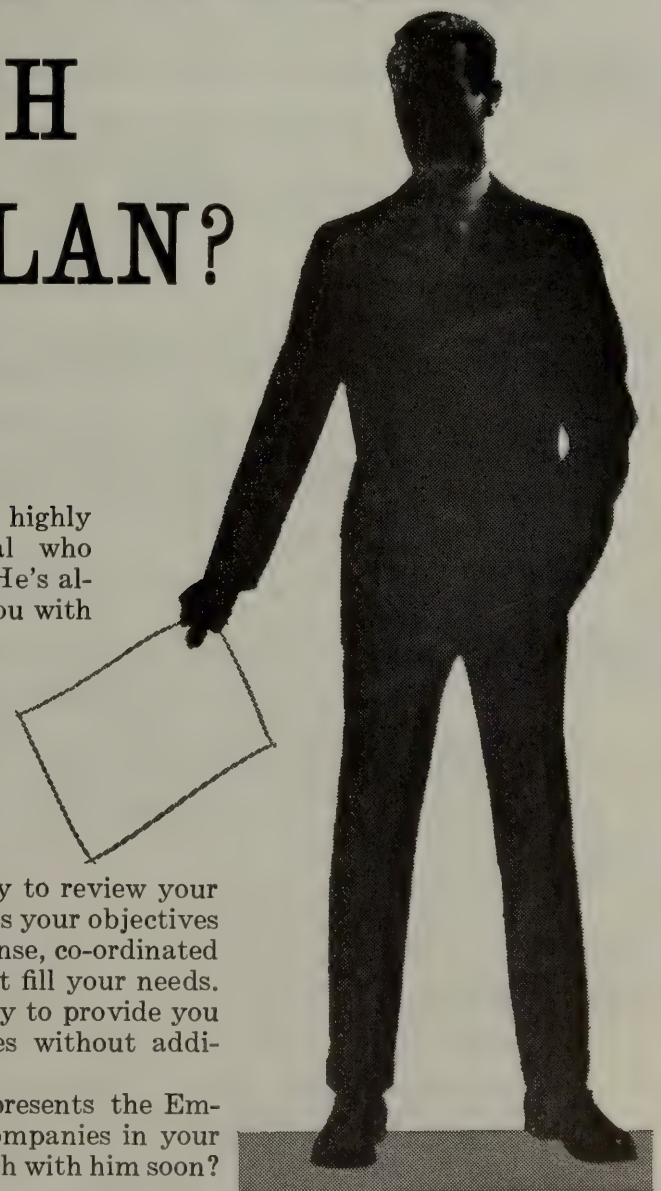
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BOSTON SYMPHONY ORCHESTRA

Erich Leinsdorf, *Music Director*

VARIATIONS ON A THEME OF HAYDN, OP. 56A — *Brahms*

*PRÉLUDE À L'APRÈS-MIDI D'UN FAUNE — *Debussy*
(Eclogue by Stephane Mallarmé)

SYMPHONY NO. 7 — *Piston*

I. Con moto
II. Adagio pastorale
III. Allegro festevole

Intermission

CONCERTO FOR ORCHESTRA — *Bartok*

I. Andante non troppo; allegro vivace
II. Giuoco delle coppie: Allegro scherzando
III. Elegy: Andante non troppo
IV. Intermezzo interrotto: Allegretto
V. Finale: Presto

BALDWIN PIANO
*RCA VICTOR RECORDS

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Program Notes by John K. Burk

The New Music Director

Erich Leinsdorf's career in this country and abroad has included many operatic as well as symphonic engagements. His connection with the Metropolitan Opera began when, at the age of twenty-five, he conducted *Die Walküre* in January, 1938. After the death of Artur Bodanzky in 1939, he became the principal conductor of German opera for four seasons. In the spring of 1957 he was appointed Music Consultant and conductor at the Metropolitan, and gave up these posts on assuming his Boston engagement. At the Metropolitan Mr. Leinsdorf led new productions of Gluck's *Alecstis,* Moussorgsky's *Boris Godunov,* Mozart's *Le Nozze di Figaro.* Last season, he conducted three cycles of Wagner's *Der Ring des Nibelungen.*

At the New York City Opera Mr. Leinsdorf conducted the American premieres of *The Tempest* by Frank Martin, *Susannah* by Carlisle Floyd, and *The Moon* by Carl Orff. At the San Francisco Opera he led the first American productions of Walton's *Troilus and Cressida* and Poulenc's *Dialogues of the Carmelites.* His operatic performances in Europe have included Stravinsky's *The Rake's Progress* in Holland and the Bayreuth Festival production of *Die Meistersinger* in 1959.

Erich Leinsdorf's professional career began when he was twenty-two. After studying in Vienna (where he was born on February 4, 1912), he became assistant to Bruno Walter and Arturo Toscanini at the Salzburg Festivals.

His engagement as permanent conductor of the Cleveland Orchestra (1943) was interrupted when he was called to serve in the United States Army. Since the War he has led the Boston Symphony Orchestra (in February 1961), the Philadelphia Orchestra, and the Chicago Symphony. In 1947, he was appointed permanent conductor of the Rochester Philharmonic, a post he held for nine years. Mr. Leinsdorf is well known in England for his frequent engagements with the BBC, Philharmonic and London Symphony Orchestras. In Europe he has conducted the Berlin Philharmonic, the Vienna Philharmonic, the Amsterdam Concertgebouw and has figured prominently at the Maggio Musicale in Florence.

Symphony No. 7 — *Walter Piston*

Walter Piston composed his Seventh Symphony by a commission of the Philadelphia Orchestra Association. It was performed in Philadelphia under the direction of Eugene Ormandy on February 10, 1962, and also performed by the Philadelphia Orchestra in New York, and in Boston (March 21, 1962). This Symphony was awarded the Pulitzer Prize in Music. The following orchestration is required: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, triangle, snare drum, tambourine, tam tam, wood block, 2 harps and strings.

Concerto for Orchestra — *Béla Bartók*

"The first and fifth movements are written in a more or less regular sonata form. The development of the first contains fugato sections for brass; the exposition in the finale is somewhat extended, and its development consists of a fugue built on the last theme of the exposition. Less traditional forms are found in the second and third movements. The main part of the second consists of a chain of independent short sections, by wind instruments consecutively introduced in five pairs (bassoons, oboes, clarinets, flutes, and muted trumpets). Thematically, the five sections have nothing in common. A kind of 'trio' — a short chorale for brass instruments and side-drum — follows, after which the five sections are recapitulated in a more elaborate instrumentation. The structure of the fourth movement likewise is chain-like; three themes appear successively. These constitute the core of the movement, which is enframed by a misty texture of rudimentary motifs. Most of the thematic material of this movement derives from the 'Introduction' to the first movement. The form of the fourth movement — '*Intermezzo interrotto*' ('Interrupted Intermezzo') — could be rendered by the letter symbols 'ABA — interrupton — BA.'" *(Notes by Béla Bartók)*

Eighty-Second Season, 1962-63

Boston Symphony Orchestra
Erich Leinsdorf, Music Director

WOOLSEY HALL NEW HAVEN

Tuesday Evening, October 23, at 8:30
First Program

BACH Cantata No. 18, "Gleich wie der Regen und Schnee vom Himmel fällt" (Sinfonia & Chorale)

BRAHMS Variations on a Theme of Haydn, Op. 56a

PISTON Symphony No. 7

I. Con moto
II. Adagio pastorale
III. Allegro festevole

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BARTÓK *Concerto for Orchestra

I. Andante non troppo; allegro vivace
II. Giuoco delle coppie: Allegro scherzando
III. Elegy: Andante non troppo
IV. Intermezzo interrotto: Allegretto
V. Finale: Presto

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Boston Symphony Orchestra
Erich Leinsdorf, Music Director

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Wednesday Evening, October 24, at 8:30
First Program

PISTON — Symphony No. 7

I. Con moto
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SCHUMANN — Symphony No. 4, in D minor, Op. 120

I. Ziemlich langsam; Lebhaft
II. Romanze: Ziemlich langsam
III. Scherzo: Lebhaft
IV. Langsam; Lebhaft

(Played without pause)

INTERMISSION

BARTÓK — Concerto for Orchestra

I. Andante non troppo; allegro vivace
II. Giuoco delle coppie: Allegro scherzando
III. Elegy: Andante non troppo
IV. Intermezzo interrotto: Allegretto
V. Finale: Presto

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Boston Symphony Orchestra

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CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

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(Eighty-second Season, 1962–1963)

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First Program

THURSDAY EVENING, OCTOBER 25, *at* 8:30 *o'clock*

PROKOFIEV.....Overture to "War and Peace" (Opera after Leo Tolstoi), *Op.* 91

BRAHMS.....Variations on a Theme of Haydn, *Op.* 56a

INTERMISSION

MAHLER.....Symphony in D major, No. 1

I. Langsam. Schleppend wie ein Naturlaut
II. Kräftig bewegt, doch nicht zu schnell
III. Feierlich und gemessen, ohne zu schleppen
IV. Stürmisch bewegt

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THE NEW MUSIC DIRECTOR

ERICH LEINSDORF'S career in this country and abroad has included many operatic as well as symphonic engagements. His connection with the Metropolitan Opera began when, at the age of twenty-five, he conducted *Die Walküre* in January, 1938. After the death of Artur Bodanzky in 1939, he became the principal conductor of German opera for four seasons. In the spring of 1957 he was appointed Music Consultant and conductor at the Metropolitan, and gave up these posts on assuming his Boston engagement. At the Metropolitan Mr. Leinsdorf led new productions of Gluck's *Alcestis,* Moussorgsky's *Boris Godunov,* Mozart's *Le Nozze di Figaro.* Last season, he conducted three cycles of Wagner's *Der Ring des Nibelungen.*

At the New York City Opera Mr. Leinsdorf conducted the American premieres of *The Tempest* by Frank Martin, *Susannah* by Carlisle Floyd, and *The Moon* by Carl Orff. At the San Francisco Opera he led the first American productions of Walton's *Troilus and Cressida* and Poulenc's *Dialogues of the Carmelites.* His operatic performances in Europe have included Stravinsky's *The Rake's Progress* in Holland and the Bayreuth Festival production of *Die Meistersinger* in 1959.

Erich Leinsdorf's professional career began when he was twenty-two. After studying in Vienna (where he was born on February 4, 1912), he became assistant to Bruno Walter and Arturo Toscanini at the Salzburg Festivals.

His engagement as permanent conductor of the Cleveland Orchestra (1943) was interrupted when he was called to serve in the United States Army. Since the War he has led the Boston Symphony Orchestra (in February 1961), the Philadelphia Orchestra, and the Chicago Symphony. In 1947, he was appointed permanent conductor of the Rochester Philharmonic, a post he held for nine years. Mr. Leinsdorf is well known in England for his frequent engagements with the BBC, Philharmonia and London Symphony Orchestras. In Europe he has conducted the Berlin Philharmonic, the Vienna Philharmonic, the Amsterdam Concertgebouw and has figured prominently at the Maggio Musicale in Florence.

• •

At an interview in Boston last spring, Mr. Leinsdorf was asked if he was reluctant to give up opera for all-absorbing symphonic duties. He answered: "I think every conductor who has had European training wishes to do opera and symphony because this is the way we were trained. I remember when I was eighteen at the Academy in Vienna, I conducted *Mignon* by Ambroise Thomas and the Seventh Symphony of Bruckner in one year. A greater contrast cannot be found.

OVERTURE TO "WAR AND PEACE" (OPERA AFTER LEO TOLSTOI), *Op.* 91

By SERGE PROKOFIEV

Born in Sontsovka, Russia, April 23, 1891; died near Moscow, March 4, 1953

Prokofiev first composed his opera *War and Peace* in thirteen scenes with a choral prologue (designated in the score as "Epigraph"). He wrote the libretto in collaboration with his wife, Myra Mendelson-Prokofieva. He worked upon this score and its revisions from 1941 to 1952. The first stage performance was on June 12, 1946 in Leningrad, when the first eight scenes were given and S. A. Samosud conducted. Ball scenes were added, and on account of the inordinate length of the whole, the composer reduced his score to ten scenes which were performed with the prologue on April 1, 1953 in Leningrad in a single evening. A further revision in thirteen scenes was given in Moscow, also in one evening, on November 8, 1957.

The only performance of the opera in the United States (the final version) was given on television by the NBC network on January 13, 1957. Orchestral excerpts were performed by the Baltimore Symphony Orchestra on December 14, 1960.

IN ATTEMPTING to re-arrange his opera for performance in a single evening, Prokofiev published a piano reduction of the first version with the recommendation for possible cuts, thus dividing the whole into two parts of five scenes each. This published score opens with the choral prologue, which is followed by the overture now to be performed. The composer suggests in his preface that the prologue be sung before the second part of the Opera, an understandable suggestion since the first part consists of the scenes of peace, and the second the scenes of war. This chorus is a summons to war based upon the actual declaration of Tsar Alexander I, beginning: "The forces of twelve peoples of Europe have invaded Russia." The overture, Prokofiev suggests, could be used either before the first curtain or before the second part into which it leads. The opening theme of the overture is also the choral subject of this the eighth scene, which is laid on the fields of Borodino before the battle. A chorus of soldiers is heard:

"Russia summons its soldiers to sing in combat,
In their hearts is the call of the fatherland."*

The Opera, composed through and after the years of the World War, is obviously moved by a patriotic impulse. The Russians refer to the late World War as the "Second Great Patriotic War." The "First Great Patriotic War" was, in the Russian view, the war of the Napoleonic invasion in 1812 rather than the World War of 1914, which was less closely their concern.

Myra Mendelson-Prokofieva, who was Prokofiev's second wife and who collaborated with him in preparing the libretto of his opera, has told in a reminiscent article* of her husband's growing interest in this subject. He liked to listen as she read aloud to him, and *War and Peace* was the first book of their choice. He had been given the novel by his father at the age of fourteen but at that time naturally missed the true force of what he found the "endless philosophizing in the latter part." He told Mme. Prokofiev that of the female characters he had liked Sonya better than Natasha. " 'I always felt sorry for Sonya,' he

* For information about the score we are indebted to Nicolas Slonimsky.

said. He used to give ratings to the books he read after the manner of school marks; *War and Peace* had received the highest rating — a 5. When reading aloud to him I came to the place describing the meeting between the wounded Prince Andrei and Natasha, Sergeyevich told me that this was a perfect operatic scene, and it was from that moment that he began to think of *War and Peace* as a subject for an opera. In April, 1941, he sketched the first rough plan for a libretto and we worked it out together. But though the preliminary plan was outlined, the actual writing of the opera still at times seemed impossible. The outbreak of the war, however, swept aside all our misgivings, and the fervent desire to write an opera on the subject of Tolstoi's great novel took the upper hand. . . . In July we drew up a detailed plan of the libretto, and on August 15, in Nalchik, Sergeyevich began to write the opera. He kept at it on and off for a period of eleven years. We re-read many of Tolstoi's works as well as the memoirs of his contemporaries."

* *S. Prokofiev*, Foreign Languages Publishing House, Moscow.

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VARIATIONS ON A THEME OF HAYDN, *Op.* 56a

By JOHANNES BRAHMS

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

These variations, composed in the year 1873, were first performed at a concert of the Philharmonic Orchestra in Vienna, Felix Dessoff conducting, November 2, 1873. The first performance in Boston is on record as having been given by Theodore Thomas' orchestra, January 31, 1874. The first performance by the Boston Symphony Orchestra took place December 5, 1884.

The orchestration includes 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and contra-bassoon, 4 horns, 2 trumpets, timpani, triangle and strings.

IN the year 1870, K. F. Pohl showed Brahms a *Feldpartita* in B-flat, published as Haydn's, one of six written for the military band of Prince Esterházy, and scored for two oboes, two horns, three bassoons, and the now obsolete band instrument, the serpent. Brahms was much taken with the theme of the second movement, marked, "Chorale St. Antonii," an old Austrian pilgrims' song. He copied it in his notebook and three years later made it familiar to the world at large in his set of variations.*

From the time that Schumann proclaimed Johannes Brahms in his twenties as a new force in music, a torch-bearer of the symphonic tradition, friends and foes waited to see what sort of symphony this "musical Messiah" would dare to submit as a successor to Beethoven's mighty

* The theme was more notable than Haydn's treatment of it, if the divertimento was actually Haydn's. H. C. Robbins Landon claims that it was not in his article "The True and False Haydn" in the Saturday Review of Literature (August 25, 1951). The six "*Littauer Divertimenti*" are in the Gymnasialbibliothek in the Saxon town of Littau. They come under suspicion because the collection of manuscripts contains some copies not so indicated. "It has now been established," writes Mr. Landon, "that the whole series is spurious and that not one note was by Haydn. One of his students, perhaps Pleyel, was probably the real author." This would challenge Brahms' title but not, of course, his choice of a good traditional tune.

Ninth. The "Hamburg John the Baptist" realized what was expected of him, and after his early piano concerto, which no audience accepted, and his two unassuming serenades, he coolly took his time and let his forces gather and mature for some twenty years before yielding to the supreme test by submitting his First Symphony. This happened in 1877. Three years earlier, he tried out his powers of orchestration on a form less formidable and exacting than the symphony – a form which he had finely mastered in his extreme youth as composer for the piano – the theme with variations. In this, the first purely orchestral attempt of his maturity, Brahms, as usual when put on his mettle, took great pains perfectly to realize his aim. His abilities as orchestral colorist, so finely differentiated in each of the successive *Variations on a Theme of Haydn,* could not but be apparent even to its first audiences.

At the first performance in Vienna, in November, 1873, the reception was enthusiastic, and the critics only expressed their impatience that a symphony was not yet forthcoming from the vaunted *"Beethovener."* The variations were again played on December 10 in Munich, under Hermann Levi. They became inevitably useful in Brahms' round of concerts, and added appreciably to the reputation of the still hesitant symphonist.

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SYMPHONY NO. 1 IN D MAJOR

By GUSTAV MAHLER

Born in Kalischt in Bohemia, July 7, 1860; died in Vienna, May 18, 1911

Completed probably in 1888, Mahler's First Symphony had its initial performance at Budapest, November 20, 1889. It was performed in Hamburg in the autumn of 1892, and through the efforts of Richard Strauss at Weimar, in June, 1894. The symphony was heard in Berlin as part of a Mahler program, March, 1896.

The first performance in the United States was at a concert of the Philharmonic Society of New York, December 16, 1909, Mahler conducting.

The orchestration requires 4 flutes (with 2 piccolos), 4 oboes, English horn, 3 clarinets, 2 clarinets in E-flat, bass clarinet, 3 bassoons, contra-bassoon, 7 horns, 4 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, triangle, tam-tam, harp, and strings.

The symphony was published in 1898. The printed score showed considerable revision, and the entire omission of a second movement, "A Chapter of Flowers."

WHEN Mahler sketched out the vast proportions of his First Symphony, he was a youthful idealist of soaring artistic ambitions and little recognition. He had written much, but his music lay in manuscript, unperformed. He had lit his torch from Wagner and Bruckner, steeped himself in the romancers of Germany's past — her poets and philosophers. But while his head was in the clouds, his feet were planted before the conductor's desk of one provincial theater and another, where there fell to him the "second" choice of operas by Lortzing or Meyerbeer. When he had the opportunity to conduct Wagner and Mozart at Olmütz, he could not bring himself to "profane" their music with the sorry forces at his disposal. That Mahler profited by his conductorial apprenticeship is indicated by the detailed command of orchestration shown in this symphony; also by his sudden success and popularity as conductor when the opportunity came to him in Leipzig in 1884. Mahler probably worked upon his First Symphony in the years 1883 and 1884, when he was second conductor at Cassel. The *"Lieder eines fahrenden Gesellen"* ("The Songs of a Journeyman," for voice and orchestra) were also written about this time, and one of them found its way into the symphony.

His duties as conductor were far from inspiring. Where his heart lay is indicated by a pilgrimage to Bayreuth, where he was deeply

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moved by the disclosure of "Parsifal," and another to Wunsiedel, to sense the landscape of Jean Paul Richter. Having become a conductor of outstanding fame through engagements at Leipzig and at Prague, Mahler became Director of the Royal Opera at Pesth in 1888, and in 1889 had the opportunity to perform his symphony at a Philharmonic concert (November 20), before a public which had come to admire and respect his abilities in the highest degree. It must be reported that, with every good will towards their conductor, the Hungarian audience found the symphony perplexing.

It was with later experience that Mahler learned to abhor "programs" for his symphonies. This one was first heard with fanciful titles sanctioned by the composer. At the original Budapest performance, it was named as a "Symphonic Poem in two parts." Mahler, hoping perhaps to induce an understanding of his emotional approach, gave out a title for the subsequent performances in Hamburg and Weimar: "The Titan," referring to the novel of that name by Jean Paul, and these indications of the movements:

"PART I. Days of Youth. Youth, flowers and thorns.

1. Spring without end. The introduction represents the awakening of nature at early dawn. [In Hamburg, it was called 'Winter Sleep.']

2. A Chapter of Flowers. [This movement, an *andante,* was omitted altogether after the Weimar performance.]

3. Full sail! (Scherzo.)

PART II. *Commedia umana.*

4. Stranded. A funeral march *à la* Callot. [At Weimar it was called 'The Hunter's Funeral Procession.'] The following remarks may serve as an explanation, *if necessary.* The author received the external incitement to this piece from a pictorial parody well known to all children in South Germany, 'The Hunter's Funeral Procession.' The forest animals accompany the dead forester's coffin to the grave. The hares carry flags; in front is a band of Gypsy musicians and music-making cats, frogs, crows, etc.; and deer, stags, foxes, and other four-footed and feathered denizens of the forest accompany the procession in comic postures. In the present piece the imagined expression is partly ironically gay, partly gloomily brooding, and is immediately followed by

5. *Dall' Inferno al Paradiso (allegro furioso),* the sudden outbreak of a profoundly wounded heart."

Mahler, composing, no doubt, in a spirit of romantic fantasy, probably wrote down such word images as occurred to him, in something of the free and ranging mood of Jean Paul, who, describing the intoxicating idealism and godlike virtue of his hero, could catch up a listener sufficiently attuned into a sympathetic transport. It was a state of mind in which Jean Paul, a Callot engraving, and a naïve French canon could merge into a single musical episode without inconsistency. Mahler had cause to learn that the general understanding was not so

fancy-free and pliable. There are those who must have the full story, if there is any hint of one. If there is a funeral march they demand the full particulars – and ask, "Who is being buried?"

• •

Bruno Walter, a Mahler apostle early and late, thus describes the First Symphony in his sympathetic book on Gustav Mahler*:

"I should like to call the *First Symphony* Mahler's *Werther.* In it he finds artistic relief from a heart-rending experience. He does not illustrate in sound that which he had experienced – that would be 'program music.' But the mood of his soul, engendered by memory and present feeling, produces themes and influences the general direction of their development without, however, introducing itself forcibly into the musical issue. In that manner, a compact composition is born which, at the same time, is an avowal of the soul. It is not my intention to speak individually of the separate parts of the symphony.

"The brilliant first movement, with its youthful fervor, and the vigorous scherzo, with the charming trio, need no explanatory words and, in fact, could not be benefited by them in view of their musical abundance.

"The third movement, however, was, at the time, a new sound in music and its importance justifies a discussion. In the *Funeral March in the Manner of Callot* and the following finale the spiritual reaction to a tragic occurrence is transformed into music. In it the young composer relieves himself of his experience. In the vehemence of his emotions, Mahler was not conscious of his daring in expressing gloomily brooding despair and biting pain by this spectrally prowling canon, or by that music full of brazen derision and shrill laughter. The composition bears the imprint of ingenious inspiration, novelty, and unreserved veracity, and we need not be surprised at the fact that the first performance caused a great deal of perplexed wonderment. In the fourth movement, the raging vehemence of Mahler's nature breaks forth and, with relentless force, gains a triumphant victory over life.

• •

"Approximately in December, 1909 – that is, in the last year but one of his life – Mahler wrote me from America after a performance of the *First:* '. . . On the other hand, I was quite satisfied with this youthful sketch. How strangely I am affected by these works whenever I conduct them! A burning and painful sensation is crystallized. What a world this is that casts up such reflections of sounds and figures!

* *Gustav Mahler,* by Bruno Walter, translated by James Galston. Greystone Press, N.Y., 1941.

Things like the funeral March, and the bursting of the storm which follows it, seem to me a flaming indictment of the Creator. . . .'

"This shows how the elemental power of expression of this music was able deeply to affect the composer after an interval of a number of years during which he had not heard it. The symphony has the typically unique power which the youthful work of a genius is able to exert by means of its superabundance of emotions, by the unconditional and unconscious courage to use new ways of expression, and by the wealth of invention. It is alive with musical ideas and with the pulse-beat of fervent passion."

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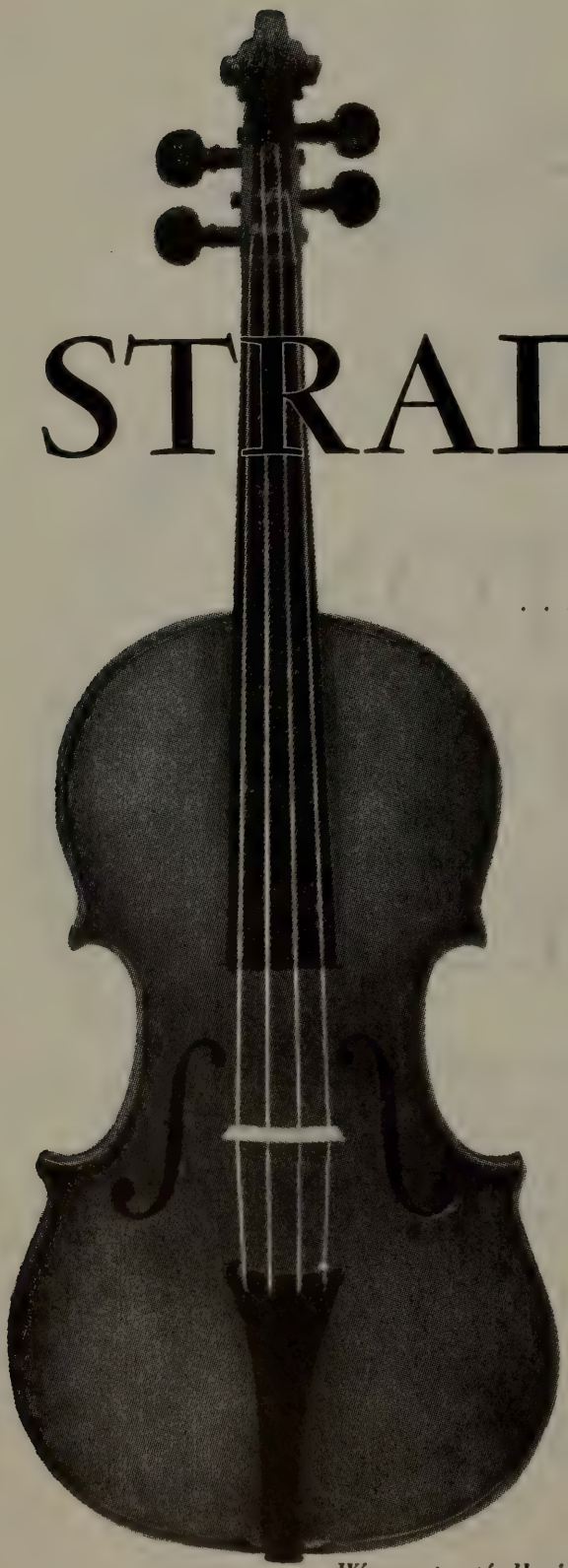
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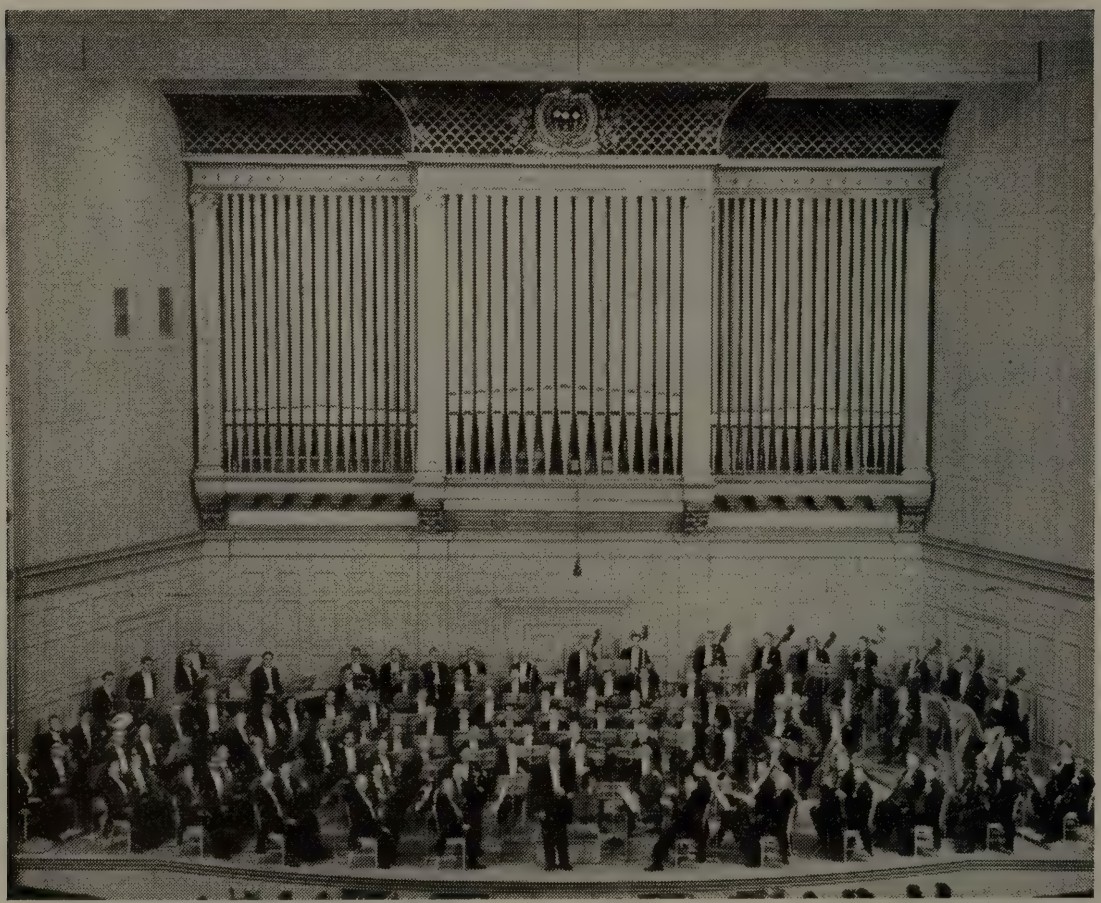
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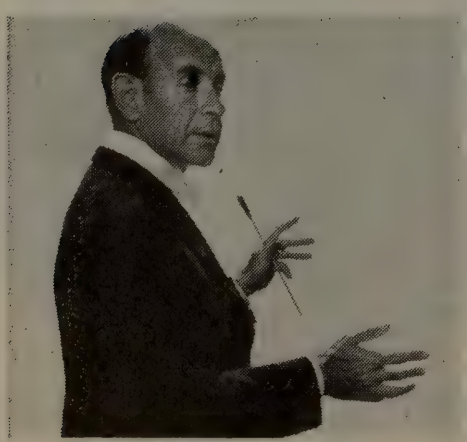
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EXHIBITION

Watercolors by Eliot O'Hara, Glenn MacNutt, and Benjamin Rowland, Jr., loaned by Doll and Richards.

• •

A NOTABLE BOOK ON ACOUSTICS

Music, Acoustics and Architecture **by Leo L. Beranek has just been published by John Wiley and Sons. Mr. Beranek, an expert acoustician, has served as consultant for the new Philharmonic Hall and the other halls now being planned for the Lincoln Center for the Performing Arts in New York. His book treats the properties of sound and its application to auditoriums throughout the world. Fifty-four halls are critically examined and described in detail, and these include Symphony Hall in Boston (which has a very high rating indeed) and the Music Shed at Tanglewood for which he designed the acoustical canopy now in use.**

In his preface Mr. Beranek writes:

"This book is offered to music lovers and musicians, to architects and acousticians, to everyone who is interested in the sounds of music. A half century ago most listeners had little opportunity to know any setting for music besides their homes and local halls. People seldom traveled to New York, London, Vienna, Bayreuth, or Milan to experience the excitement of performances in a new

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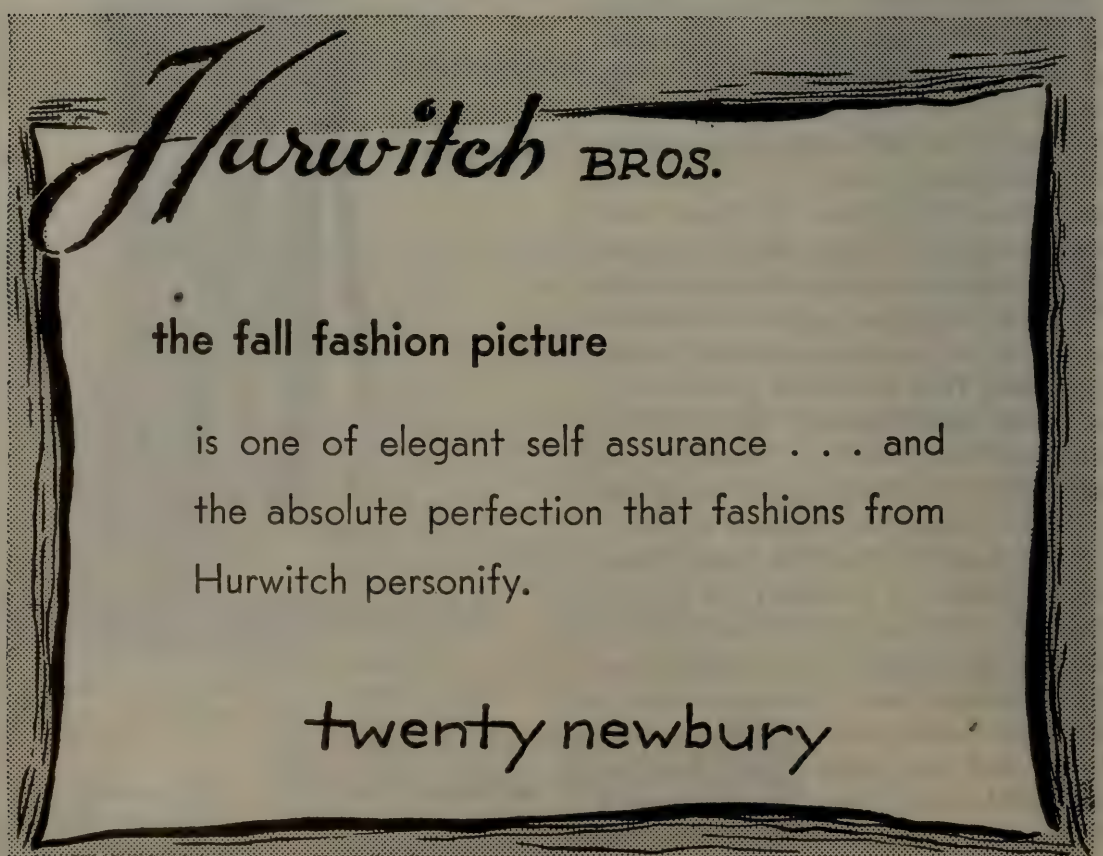
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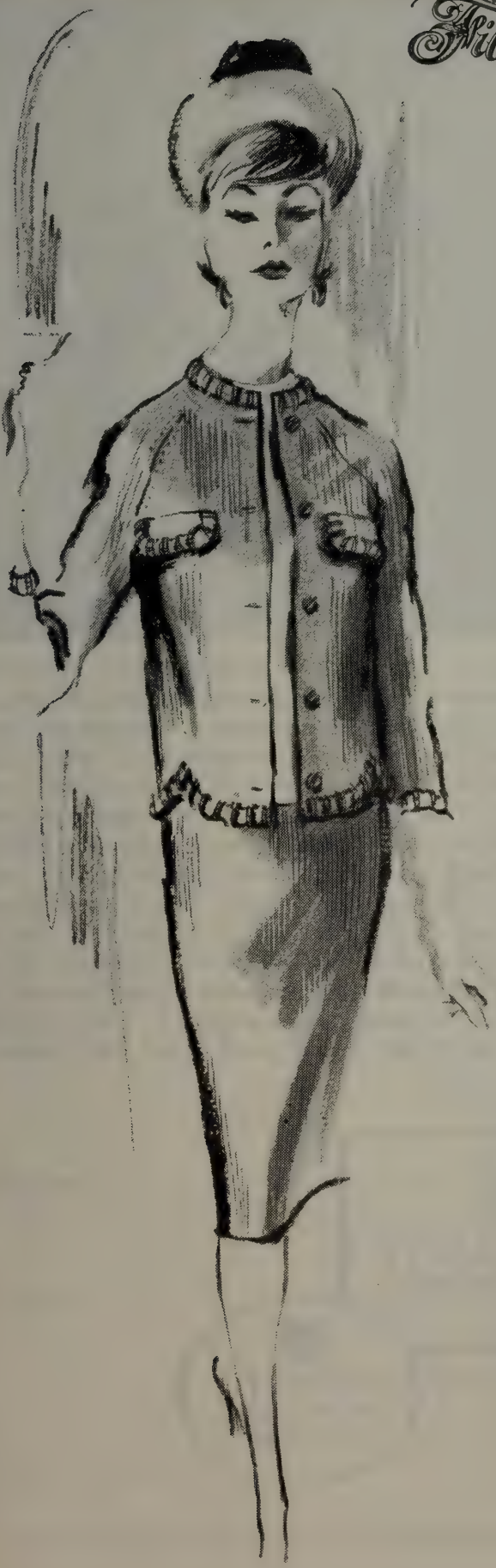
environment. Today many music lovers have traveled widely and have encountered, perhaps with surprise, the striking differences that characterize the acoustics of the world's many halls. Even the listener who stays at home experiences a kaleidoscope of sound through radio broadcasts and recordings.

"Every interest and experience is heightened by some knowledge of the inside story. My own search for the inside story of halls for music has led me to a hundred interviews with conductors of operas and symphony orchestras, performers, and music critics; to listening to music in some sixty halls; and to the collecting of precise acoustical measurements and accurate architectural drawings and photographs. I have tried to tell this story as simply as possible, while still maintaining technical accuracy.

"What I have written here pertains to any concert hall or opera house. But in a more limited sense this book is the story of the acoustical planning of Philharmonic Hall, and some preliminary planning for the proposed Metropolitan Opera House, at Lincoln Center for the Performing Arts in New York. Max Abramovitz, the architect for Philharmonic Hall, was unsparing in his efforts to incorporate into his design the features my acoustical colleagues and I felt were necessary if the hall was to meet the exacting standards of the music lovers of a great city. An exciting new principle—planned flexibility and acoustical tuning and adjustment—has been built into the design of Philharmonic Hall. The musicians, the music lovers, and the music critics—the regular patrons of the hall—will judge whether our efforts have provided New York with an acoustical setting appropriate for the music of today's symphonic repertoire."



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Sibelius Symphony No. 2, in D major, *Op.* 43

I. Allegretto
II. Tempo andante ma rubato
III. Vivacissimo; Lento e suave
IV. Finale: Allegro moderato

INTERMISSION

Blacher Variations on a Theme by Paganini, *Op.* 26
(First performance in Boston)

Strauss "Tod und Verklärung," Tone Poem, *Op.* 24

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SYMPHONY NO. 2, IN D MAJOR, *Op.* 43

By JEAN SIBELIUS

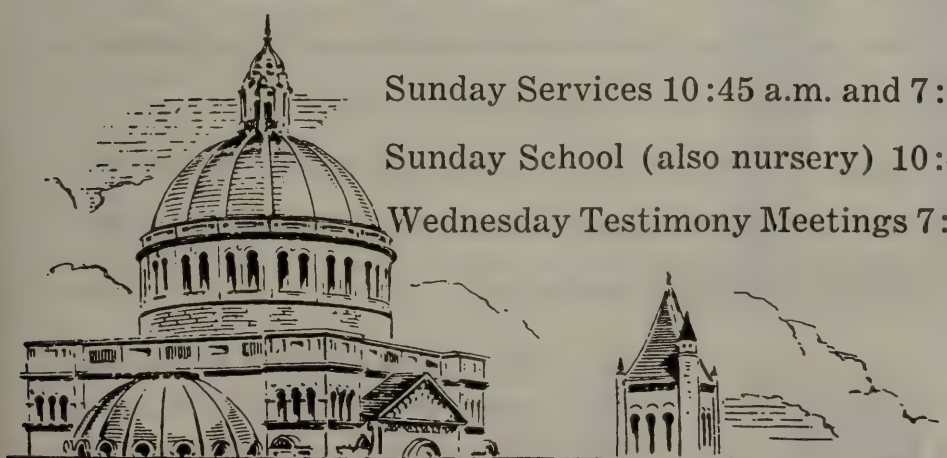
Born in Tavastehus, Finland, December 8, 1865;
died in Jarvenpaa, September 20, 1957

Begun in Italy in the spring of 1901, the symphony was completed in Finland before the end of the year. It was first performed on March 8, 1902, at Helsinki under the composer's direction. The first performance in this country was by the Chicago Symphony Orchestra, Theodore Thomas, Conductor, January 2, 1904. Wilhelm Gericke introduced it at the Boston Symphony Concerts on March 11 of the same year. It was conducted many times by Serge Koussevitzky.

The Second Symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani and strings. The score is dedicated to Axel Carpelan.

SIBELIUS begins his Second Symphony with a characteristic string figure, a sort of sighing pulsation, which mingles with the themes in the first pages and recurs at the end of the movement. One would look in vain for a "first" and "second" theme in the accepted manner. There is a six-bar melody for the woodwinds, a theme given out by the bassoons, another of marked and significant accent for the violins, and another, brief but passionate, for the violins. These themes are laid forth simply, one after the other, with no transitions or preparations.

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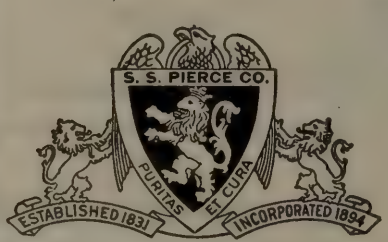
Yet the tale is continuous as if each suggested, quite naturally, the next. There follows the theme for the flutes which Cecil Gray refers to as what "would in ordinary parlance, no doubt, be called the 'first subject.'" It appears as nothing more than a high sustained C-sharp, followed by a sort of shake and a descending fifth. The phrase would be quite meaningless outside of its context, but Sibelius uses it with sure effect over the initial string figure to cap his moments of greatest tension, and finally increases it by twice its length to an eloquent period. The initial scraps of themes succeed each other, are combined, gather meaning with development. The whole discourse unfolds without break, coheres in its many parts, mounts with well-controlled graduation of climax. The fusion of many elements is beyond the deliberate analyst. It bespeaks a full heart, a magnificent fertility, an absorption which pervades all things and directs them to a single end.

The slow movement opens, as did the first, with a string figure which is an accompaniment and yet far more than an accompaniment. Various woodwinds carry the burden of melody, introduced and maintained in an impassioned minor, lugubre. Thematic snatches of melody follow each other in rich profusion. In the opening movement, Sibelius has made telling use of the time-honored contrast between the lyric and the incisive, proclamatory elements. In his andante this sharp opposition

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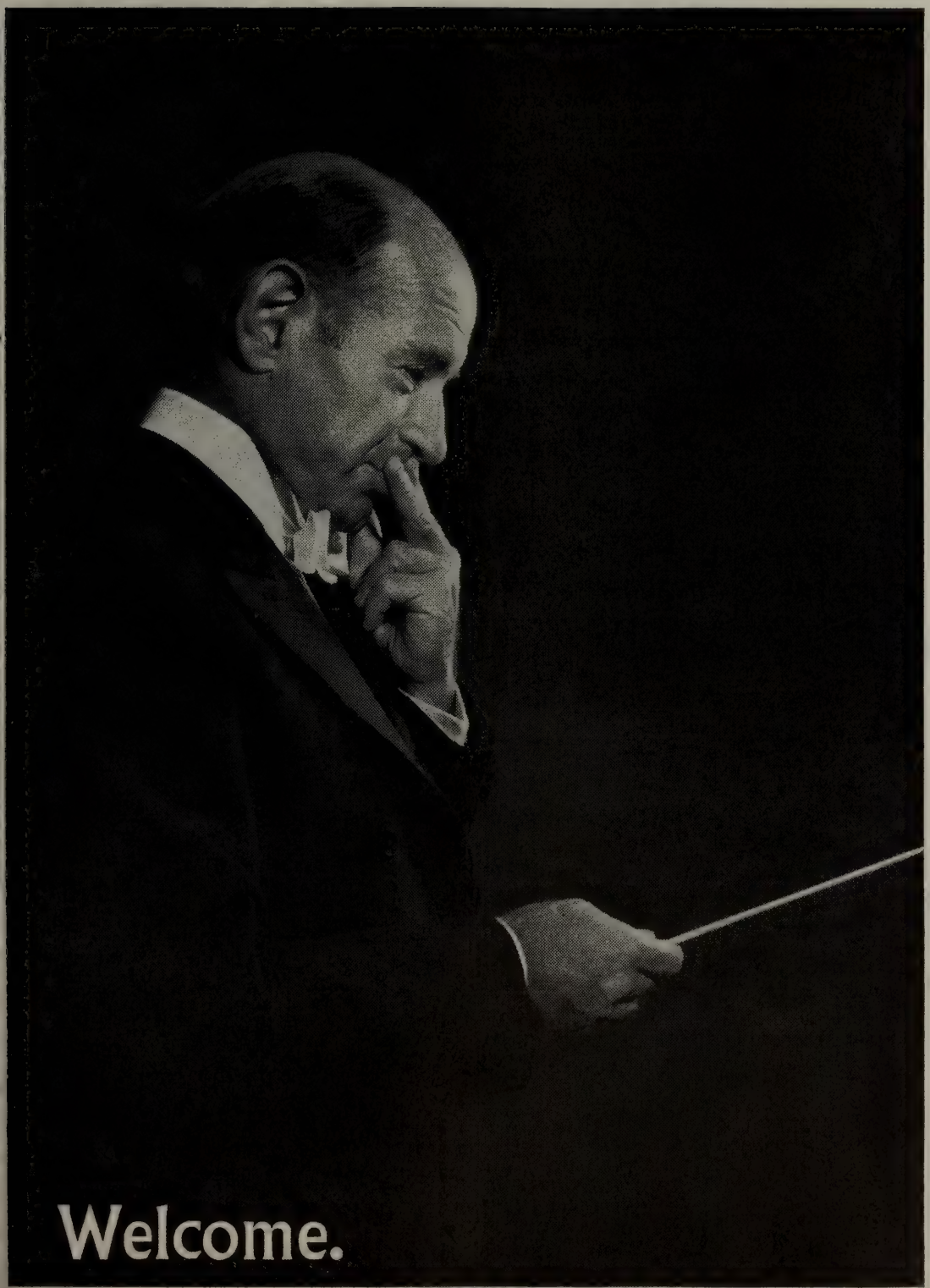
is notably increased. An oratorical, motto-like theme, launched by stormy, ascending scales, keeps drama astir. As the melodic themes recur, an undercurrent of the spinning, whirring figures in the strings, such as are to be found in almost any score of Sibelius, dramatizes lyricism itself.

The third movement pivots upon a swift 6/8 rhythm; it suggests Beethoven in its outward contour, but is more tumultuous than gay. A suspensive pause with pianissimo drum taps introduces the tender trio in which the oboe sings a soft melody which is echoed by its neighbors and subsides in a pianissimo from the solo cello. It is as peaceful and unruffled in this symphony of violent contrasts as its surroundings are stormy. The vivacissimo and trio are repeated — with a difference.

There creeps into the trio, at first hardly perceptibly, the solemn chant of the finale, as yet but softly intoned, and adroitly, without any sense of hopping over an awkward stile, the master leads his hearers straight into the finale, which is at once in full course. There are two principal themes, the first making itself known as an elementary succession of half notes, the second a longer breathed, incendiary melody with an accompanying scale figure adding fuel to its flame. The structure of the movement is traditional, with two themes alternating, interlarded with episodic matter; the simple scheme serves its contriver in building with great skill a long and gradual ascent to a climax in full splendor. Rising sequences, mounting sonorities, contribute to the impressiveness of the final conflagration.

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ENTR'ACTE

THE ROLE OF THE MUSICAL DIRECTOR

By ERICH LEINSDORF

In November, 1959, Erich Leinsdorf, then the musical consultant of the Metropolitan Opera Company, contributed an article to "The Atlantic," based on his experience as conductor of orchestras and operas. His new position lends a renewed interest to this article from which extracts are here reprinted.

WHAT are some of the tasks of the serious conductor in his present, highly esteemed role?

Before starting rehearsals of an opera or a symphony, I spend many lonely hours with the orchestra parts, marking them carefully as to phrasing and length of notes. This may seem odd, considering that the printed musical text should be explicit in those matters, yet the farther back we go into past centuries and decades, the less specific do the scores seem. It is here that interpretation begins. Almost any phrase in a classical composition is open to several ways of execution. If I want to have it played in the manner which I deem right, I must

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be sure that the parts of the orchestra players are marked clearly and unequivocally. The type of bowing on the violin which should be used for a detached passage is often a subject of varying ideas. The length of certain notes, whether they should be held through their full value or somewhat shortened, is frequently a disputable item. Many fine musicians differ on how to execute a shake — when to start with the principal note and when with the auxiliary note. The question of grace notes is endless in its possibilities for disagreement.

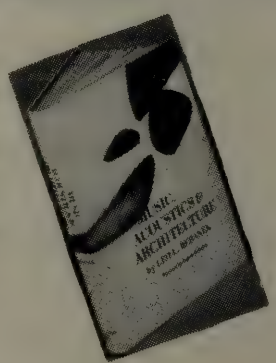
Of course, every serious musician believes he knows all the answers. After one knows all the answers, there is left only the good taste of the individual, which decides in favor of one or the other manner of performance. You can be sure that the contemporaries of Bach and of Mozart had no qualms about the bowing, the length of notes, or the shakes. The style was a matter of course and not at all a subject for debate or for important differences of opinion.

Our contemporary musicians simply cannot be trained to be perfectly at home in three centuries spanning many different styles and

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By Leo L. Beranek, *Bolt Beranek and Newman, Inc.* Here at last is a book that provides a detailed explanation —in non-technical language—of the essential meaning of acoustics for the performance and appreciation of music. Modern musical architecture began auspiciously with the construction of Symphony Hall in Boston. Now—as Eugene Ormandy comments in the Foreword to this fascinating book—"musical architecture stands at the threshold of new and exciting things. I express the gratitude and joy of all conscientious musicians in hailing the new era this study must engender." *1962. 560 pages. Until 12/25/62: $15.00. Thereafter: $17.50.*



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countries. The technical demands today are so high that only the exceptionally endowed musician will be able to acquire a deeper understanding of different periods and their stylistic demands. Here is one of the important, though little understood, functions of the conductor: to educate the players toward a better understanding and a deeper penetration of our repertory.

Most symphony conductors who travel to various orchestras carry with them their own full orchestrations — a set of parts representing their ideas in minute detail.

In opera, the orchestra is only one factor. Singers must be prepared. The chorus must memorize and study its part. The pianist who plays for the ballet must be informed of the tempi which the conductor has decided upon for the ballet numbers. In the kaleidoscopic machinery of opera, the dancers are the most difficult to satisfy. Think what an enormous difference a slightly faster speed of the music can make to a complicated pirouette or to a monstrously high jump into the air! Aware of most conductors' gross inability to feel with their feet, the Paris Opera has a special ballet conductor who takes the place of the evening's regular maestro as soon as the *danse divertissement* is about to start.

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In opera, there is little awareness of exactly what the conductor does. I have found to my amazement that many music critics consider the conductor responsible only for the orchestra. This is totally wrong, though I regret to say that some conductors do leave the preparation of the singers in other hands and start coordinating them with the instruments only in the final orchestra rehearsals. This can never lead to a truly integrated performance. The singers are coached by assistant conductors, especially in new works or with singers new to their roles. All memorizing is aided and accompanied by auxiliaries and assistant conductors, and yet the principal conductor (at least the one who takes his leadership seriously) should never relinquish control over the preparation of the singers. The main criterion of a first-rate operatic performance is mutual understanding between the leading singers of the cast and the conductor.

In the symphonic field, there is a parallel relationship between the soloist who performs a concerto and the conductor. Too often, the general practice is for the soloist to arrive at the very last moment, if possible the morning of the day of the first performance. He comes to the last regular orchestra rehearsal, and the conductor tries valiantly to guess exactly what the soloist will do in matters of tempo and phras-

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ing. A concerto is like a duet of two fully equal partners, the solo instrument and the orchestra. The concertos of Beethoven, Brahms, and Bartók – and many others – were written to be performed in a spirit of unanimity between the soloist and the conductor, and such unanimity cannot be accomplished in one quick rehearsal on the morning of the concert. The adjustment which mature musicians, who have their own opinions and interpretive ideas, must make cannot be achieved in a few hours.

In this quest for unanimity, a good many explosions occur in the world of music, and while some of them lead journalists to write flamboyantly of vanity and malice, of intrigue and cabal, the basic cause is often artistic incompatibility. I can recall several cases of such incompatibility, some of which I witnessed and in some of which I was one of the incompatibles myself. How do such crises arise? There are different approaches to all musical masterpieces, no matter how often we may be told that there is only one right way. As an artist gets older and more set in his ways, he is not only reluctant but often unable to change. To be quite frank, I myself was better at accompanying soloists fifteen or twenty years ago than I am today. The reasons are simple enough. As we develop our own ideas more strongly, it becomes a rather loathsome task to conduct a passage or movement in a tempo

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which is different from the one which we consider the right one. There are soloists, virtuosi, and singers whom I genuinely admire when I am a listener but with whom I am in sufficient musical disagreement to make collaboration a chore rather than a pleasure.

In music, the leader – and that is precisely what the conductor is – finds himself in control of very highly skilled people whose excellence in their special fields must always be respected. Yet rehearsals involve so much criticizing and suggesting, prodding and coaxing by the conductor that they can easily become wrangles. It is here that sensitivity, tact, and authority come into play.

In the summer of 1958, I worked with two different orchestras, one in Holland and one in Italy, on very taxing assignments. I found at once that neither of these orchestras was quite prepared for the highest level of excellence. In Holland, I had to ask for administrative help to overcome practices which were against the interests of our work. The

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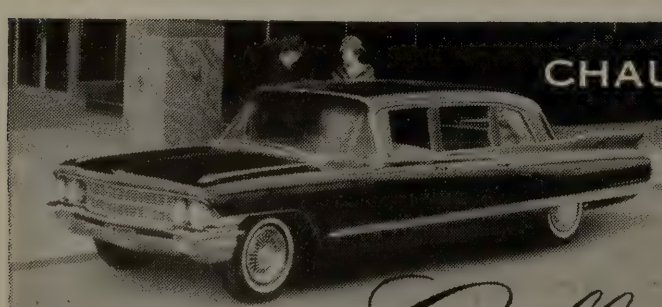
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orchestra was accustomed to having two sets of wind players alternate, so that nobody would be overworked. But with the number of rehearsals at hand, I considered it impossible to prepare a highly complex opera by Stravinsky as it should be prepared, and I had to insist that this old custom be abandoned.

In Italy, I had to alter some cherished easy-going ways for the sake of top results on records. I had to get people who were absolutely unsettled by a prolonged heat wave to give more than their best, and it was not easy. I am quite sure that many a disgruntled player later sat at home and, over his Dutch gin or his Chianti, told his family, "That conductor, what a bastard, but we did some excellent work."

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patrons are not fully aware of the tremendous preparatory work which is part of a conductor's activities. I have often been asked by some well-meaning greenroom visitor if I had arrived just prior to the concert!

To give just a rule-of-thumb ratio, it is comfortable to have for rehearsal six times the playing time of the music to be performed. As our standard program length in the United States is about eighty minutes, four hundred and eighty minutes, or eight hours, is a comfortable period for preparation. This is divided into either three three-hour rehearsals or four two-and-a-half-hour rehearsals, including rest periods. How much time the program needs depends on the selections, quality of orchestra, and the conductor. A program of novelties or fairly unknown music must be rehearsed more than the standard concert repertory.

I have found that great orchestras, such as the Philadelphia and the Amsterdam Concertgebouw, play the well-known classical symphonies better if the rehearsal merely establishes the particular wishes of the conductor. These extraordinary orchestras have not only played together for a long time, they also know intimately a great deal of the repertory, and when a conductor who visits with them brings his own



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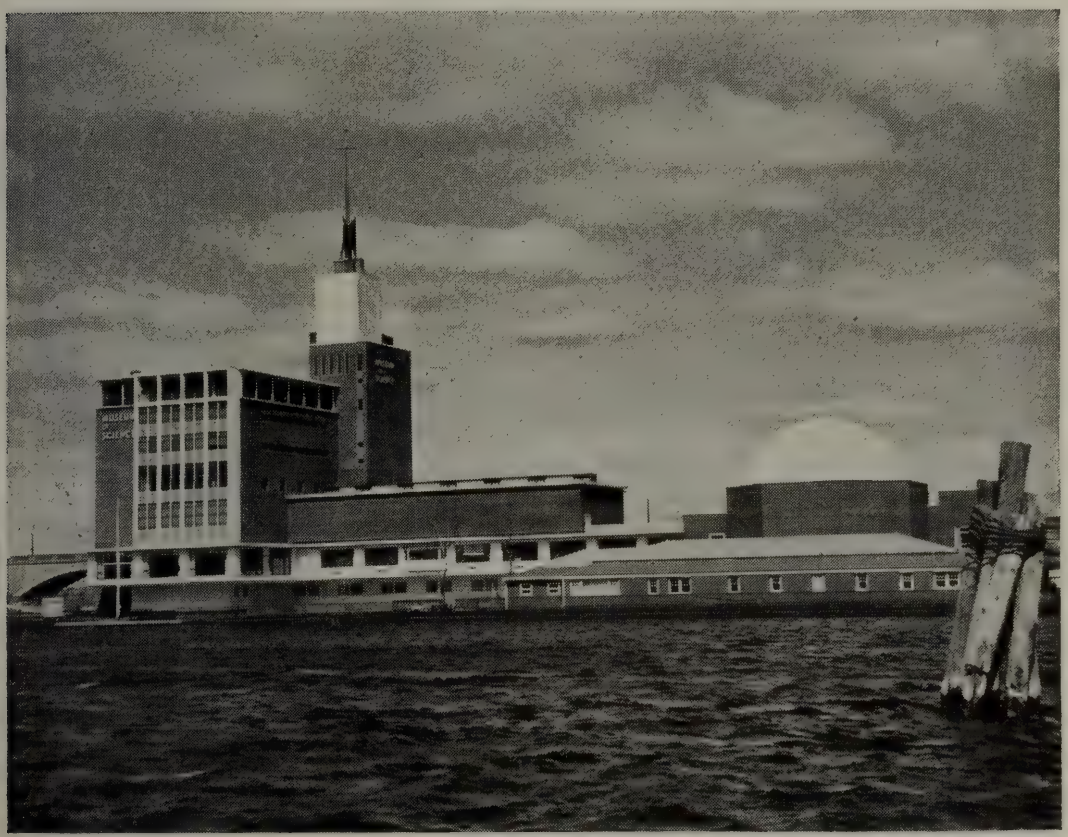
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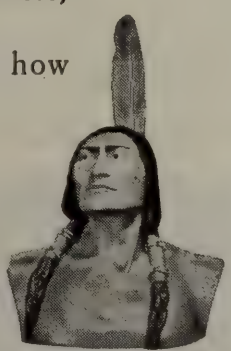


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orchestra material, he need do no more than point up a few of his special wishes and he will be greatly rewarded. They are unanimous in attack, release, intonation, and phrasing. They do not have to be educated. One can and should treat them as very high-class instruments. But when a conductor works with a lesser band where several musicians change every season, where not even a concerted attack can be taken for granted, where the concertmaster fights with the first oboe player about the exact pitch of the "A" by which they tune, then the conductor must be prepared to embark upon the task of teaching the basic facts of music to those fellows who are pretending to be an orchestra.

The preparation of a conductor must be encyclopedic – not only in music but in related fields. He should be well versed in literature and pictorial arts. He does not have to play all the instruments, but must have a thorough knowledge of what each instrument can do. Orchestra

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And yes, enfranchised ones, there *is* a man from Maynard. His name *is* Scott, name that would be a winner even if it were Moore!

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musicians are quick to spot chinks in the conductor's armor, and while they may not always have the proper reverence for the stature of a conductor, they are accurate judges of musical competence and knowledge. If a conductor asks for a certain effect or a specific mode of execution and if by some misfortune he is told by the player that what he asks for is impossible, he has received the equivalent of a no-confidence vote from the entire orchestra.

A flowery conductor once admonished a player to "give to a phrase more moral strength." What can a player do with such a suggestion? Most of the time the passage is meaningless for him until he plays with the orchestra in a rehearsal. If, however, important passages in the player's part are blocked out beforehand by the conductor and if, in running through the work, the conductor will specifically ask him to play with more articulation, to avoid breathing in this spot and to lengthen an end note there, the part in question may well emerge with that "moral strength."

What and how much to say in preparing a work — that depends. An ideal orchestra rehearsal includes little or no talk by the conductor. Parts well marked in advance, plus a clear conducting technique,

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should suffice – except, of course, for correction of inevitable errors.

There are several funny stories about the discovery of mistakes in orchestra parts by alert conductors. This is always a credit to a new man and gets him off to a good start with the players. An ambitious maestro once decided to impress a new orchestra with his fine ear, and he spent some time sprinkling a few well-chosen wrong notes in various orchestral parts of the symphony he would be rehearsing first. When he reached the place where he had changed an "F" to an "F sharp" in the first horn player's part, he stopped and called out, "First horn, play 'F' please." To which the horn player replied, "I did play an 'F,' but some damned fool marked an 'F sharp' in the part."

No amount of skillful rehearsing will alter the basic quality of an orchestra or an operatic cast. No coaching or coaxing will make a mediocre tenor sing like a first-rate tenor, and no amount of prodding will change a third-rate band of players into the Philadelphia Orchestra. Once the conductor has agreed to appear with an orchestra or with an opera company, he is thereafter entirely dependent on his own tricks, on his own art, on his magnetic power. They will produce the results which will finally make the performance, and by these results he will be judged.

Toscanini, and many another accomplished and renowned conductor, took no chances. The Maestro never accepted invitations or engagements from less than topnotch organizations. If and when he made a mistake and let himself in for a session with a mediocre group, one of two things happened: either he walked out or he insisted that the weak spots in the orchestra be strengthened. The only time the Maestro conducted in Holland, he was asked not to the Concertgebouw but to another orchestra. For reasons unknown to posterity, he accepted. When he found that the orchestra was no better than poor second-rate,



he began to ask for superior musicians in "that chair" and at "that desk" and "this desk." By concert time, a large percentage of the important chairs were filled by superior players who were not members of the orchestra. Which merely proves that Toscanini knew that he could not make a silk purse out of a sow's ear.

The conductor's real function, what he does in actual performance — that is far more difficult to describe. Up to the moment of performance, he studies his program, coordinates preparation, suggests improvement, corrects, cajoles, threatens, flatters, compliments, criticizes; he speaks, shouts, writes; he marks parts, changes seating arrangements, poses for publicity pictures, grants interviews (or breaks his neck seeking to be interviewed); he does a score of things, and yet none of them adequately ensures the caliber of the performance the public will hear.

There are conductors with clear beats and those whose beats can hardly be understood. Among both types, there are great masters. So it is not the beat. There are all sorts of physical specimens among the great masters of conducting: old, middle-aged, and young; tall, average, and short; fat, medium, and thin; with and without mustache; with crops of beautiful hair, long or short; without hair; some using long, some short batons, some using their hands; some of these hands are short

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and stubby-fingered; some are long with well-manicured nails. No matter how it is turned, there is no evidence to prove conclusively that certain ingredients make the conductor while others make only the time beater. The truth is that the personality of a conductor decides how the performance goes; and in this term "personality" lies practically the whole mystery of life itself.

In the United States, the theory of incompatibility between opera and symphony conducting will not die. Notwithstanding the eloquent proofs of the careers of Toscanini, Walter, Furtwängler, and many others, the idea persists that a conductor is primarily either a concert man or an opera man.

The symphony conductor who directs a program for the fourth time in a row can confidently expect the fourth reading to be a further improvement on the previous three. In the opera, the fourth performance may have four times the hazards which beset the first. Thirty days may have passed since the previous performance of the work; two leads have changed hands, and although they were rehearsed with the company at the piano, they had no orchestra rehearsal. The singer of one of the subsidiary roles has fallen ill and had to be replaced by an understudy of great sureness but lacking in a first-rate voice. The conductor,

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who is aware of all this, knows that he must be on guard to expect unforeseen twists and turns — that anything may happen.

The good conductor always listens to the musical response that follows his beat. In opera, he must listen in two different directions, in the pit and on stage; and at some moments when there is separate backstage music, his third ear must be pressed into service as well. As for the technical part of beating time and moving the hands, I am reminded of the classic answer which Richard Strauss gave to a young hopeful who wanted lessons in conducting from the master, who was famous for producing the most hair-raising performance without getting his collar moist: "There is really not much to that business of conducting. This" — and he drew with his right hand the outline of a four-beat bar — "is four; and this" — gesture — "is three; if you know how and when to use these, you know how to conduct."

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By GERALD MOORE

Gerald Moore, the English pianist known in Europe (and in America principally by his recordings) as the accompanist of Schwartzkopf, De Los Angeles, Fischer-Dieskau and innumerable other singers, has long since proved by his superb artistry that a German Lied as well as a violin sonata is indeed a duo. In his new book *Am I Too Loud?* (published by the Macmillan Company of New York), Mr. Moore describes entertainingly the tribulations and joys of his calling.

He is, needless to say, frequently required in the recording studio. A chapter from his book is here quoted.

IN THE old days when recording was an adventure, the singer roared into the trumpet and the pianist thrashed his keyboard with never a care in the world; provided the one sang in tune and the other was an accurate marksman, all was well. Listening to the finished reproduction weeks after the gramophone session, when the wax had been processed, my principal concern was, Had I played any wrong notes? And that was as far as self-criticism needed to go, for it was all too obvious that every piece of music had to be emitted in a healthy forte. Moreover, the final result was such a rough approximation that it had a twofold effect: it deadened the artist's conscience and it aroused no interest in the serious music critic.

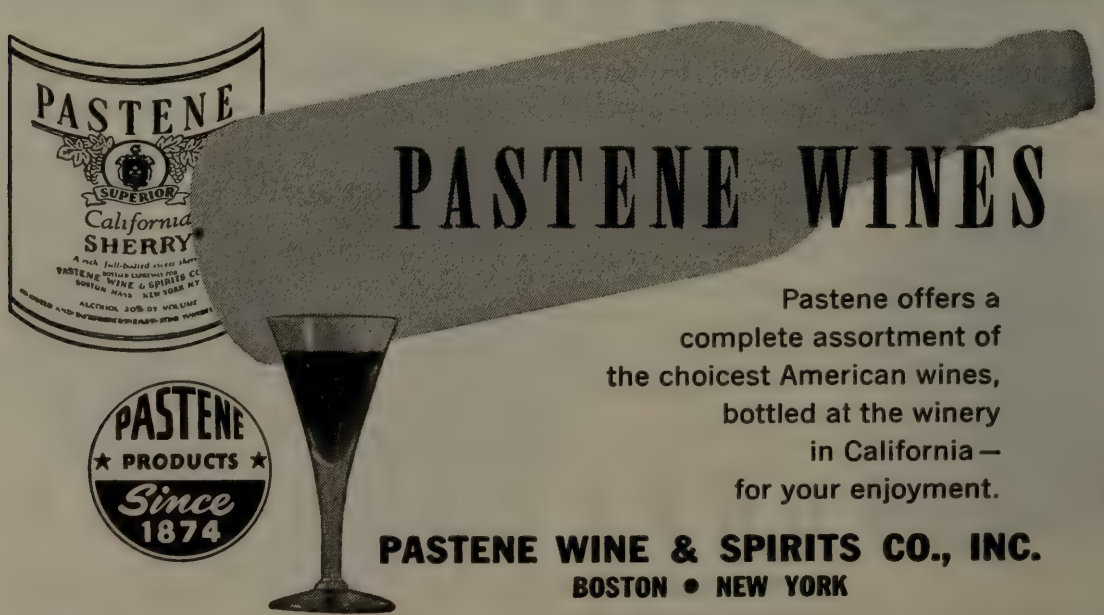
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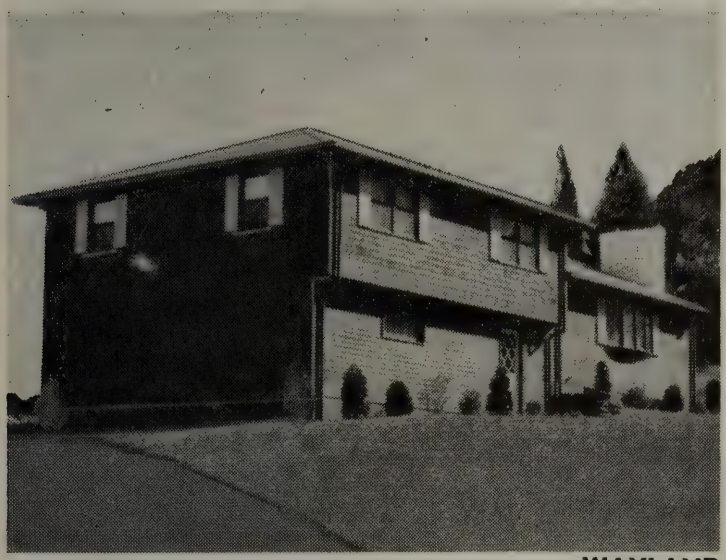
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What a different state of affairs today! Every record is reviewed in numberless periodicals and newspapers by knowledgeable writers who do not shrink from making comparisons: "While A's singing of this cycle is far better than B's or C's, it is inferior to D's." The critic is only expressing a personal opinion, but his judgment is made on the exact reproduction, the truest mirror, reflecting every minute inflexion, nuance, that A, B, C, or D have made.

Far more important than this consideration, however, is the effect that tape recording has on the progress of the artist, for now he can listen to himself, can hear the weaknesses he suspected nakedly exposed.

It is all the fault of that confounded microphone; it picks up that which is imperceptible to the human ear, chronicles its evidence on the tape, and is now plainly heard. I now hear (for I must concentrate on my part, leaving the singer to worry over his) that I am guilty of that habit, so beloved by amateurs, of nonsynchronization of the hands — the left hand anticipating the right: it is only by a minute fraction, but I cannot condone what I would not pass in a pupil. Now comes that fearful passage which has given me so much trouble: I had hoped that the uncertainties and flaws would have been camouflaged by that convenient refuge the sustaining pedal, but it is not so. "Can you use a little less pedal there? It sounds rather muddy," says the recording manager. Even an accompaniment that I have performed in public

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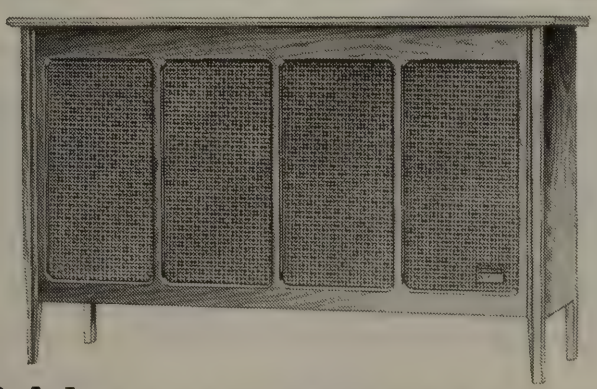
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for years, love deeply, imagined I treated eloquently, has sounded humdrum when played back to me; the too sudden swelling or diminution of tone, unshapely ritardandi or accelerandi, the subtle rubato on which I prided myself, are all exaggerated and contrive to distort and oversentimentalize the music.

Maggie Teyte in her autobiography, *Star on the Door* (Putnam), says, "No one can mistake Gerald Moore on a record for any other pianist. . . . What is this unmistakable quality? I think it is due to his mastery of the necessary weight of arm, according to the distance of the microphone." I appreciate Maggie's compliment but the explanation is much simpler. I cannot judge my dynamics according to my distance from the microphone. Although my opinion will assuredly be canvassed, the responsibility for obtaining an even distribution of tone between me and my partner lies with the recording manager. And I will add this: when plenty of tone can be heard from my pianoforte in records I have made, when in other words there is a perfect balance, the credit should go to the man in charge.

The sensitive artist who does not face the microphone with awe is very exceptional. With me — and this despite my long experience — it amounts to fear. For one panic-stricken moment, control is lost and I fight to regain it. This is why, unless I am master of the situation,

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which is seldom, I am prone to hurry when I embark on a technically difficult passage, as a horse loses the rhythm of his stride when he sees a big jump ahead of him.

All these weaknesses, be it observed, would largely pass unnoticed in a concert performance. True, you can make endless repetitions in the recording studio until all is well: David after assiduous practice with his sling "holed out" in one when he slew Goliath at the first and only performance, but had he to repeat his exploit a dozen times, each effort would have been more difficult than the last. An artist can bring off an electrifying tour de force when inspired in public performance; he is on the crest of the wave. But in recording, this brilliant feat may not come off the first time; it has to be repeated again and again and it begets a terror in the mind of the performer.

Dietrich Fischer-Dieskau – as John McCormack before him – is one of those rare beings who refuses to be intimidated by the microphone. Of all the singers I know, his attitude toward recording is the wisest: to sing one song ten or twelve times is anathema to his temperament; he may perform it two or three times, but after that he will declare he has done his best and leave it at that. But when he steps up to the microphone and announces to the engineer that he is ready to start, he really means he is ready to dive off the springboard immediately and he is not kept waiting one second. There is no fussing and delay-



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ing with buzzers and red lights. When the song is finished he and I will have a short discussion and then he will announce into the microphone, "Two corrections. I would like to repeat from Bar 24 to Bar 40, and Mr. Moore wishes to repeat his *Nachspiel,* after which we would like to hear the whole song and corrections played back to us."

In this way we recorded *Die Winterreise* — twenty-four songs — in two or perhaps three evenings. Admitting that at the end of each session we sat in the recording room listening to everything, consulting, deciding then and there what must be repeated, it is nonetheless a most unusual achievement on the part of a singer.

The microphone which has recorded us is also the artists' means of communication with the recording chamber, and there is no reason that I can see why it should ever be disconnected. I cannot but feel that the preliminary single buzz followed by a long wait, then the two buzzes followed by a seemingly interminable wait before the red light appears, are time-wasting; when the artists are poised to begin, these long delays are tiring and frustrating.

Buzzers and lights are pleasing only to the occasional on-looker who is thrilled by the mystery of it all. A third person in the studio, however, is hateful to the serious artist unless that person is involved in the proceedings. My only idiosyncrasy, if indeed it be one, is that I find the effort of concentration considerably more difficult if I feel I

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am being watched. At a public performance the artist puts on a show; he gives an impression of composure as he walks onto the platform. He assumes this cloak to protect himself, seeks to put the audience at their ease – makes a pretense of being master of the situation. But in making a gramophone record he has no time or inclination to put up a defense like this. I have seen singers stand on one foot or move their arms like semaphores as they were singing; I myself get tied up in knots when playing – I crouch over the keyboard, glaring horribly, my eyes going up to the music, now down to the keys, and then up again. I should imagine I look ludicrous in the extreme. When perpetrating these antics one does not want to be watched by some outsider. If, as happened to me, this third party of one or more persons sits within your range of vision twenty feet away, you see out of the corner of your eye the slightest movement of a hand or a handkerchief or the turning of a head, and it is thoroughly distracting. These faces, dimly seen, are like large white pills. I saw one of these kibitzers nudge her companion to draw her attention to the grimace I was making. They were friends of the singer, not of mine, but I had them removed, and to this day they regard me, I am sure, as a stuck-up little prima donna. But they were a nuisance. Besides – the face I was pulling was one of my favorite ones.

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Yehudi Menuhin, too kindhearted to refuse, used at one time to allow some of his importunate admirers in the studio. Chairs creaked with their ecstatic shiver as the red light came on, and they could hardly be restrained from speech before the last note had been played, so anxious were they to say how marvelous it was. I have known the recorder come into the studio and ask if anyone had spoken before the red light was out as he fancied he had heard a voice, and I have had the venomous pleasure of replying, "Yes, this lady said, 'Wonderful, wonderful, wonderful.'" As at that time we were recording on wax, our effort went for nought and had to be done all over again.

John McCormack with a friend in tow, whom I must confess I could not see or hear as I played, behaved abnormally by shouting at the recorders and glaring belligerently at me. I asked him quietly what was the matter with him, and he whispered with a wink: "I am just putting on a show for my pal over there. I don't want him to think it is too easy." Even the quietest of visitors tucked away in a dark corner makes his presence felt.

My association with His Master's Voice and Columbia Gramophone companies has been a long one: I have seen the trumpet give way to the microphone; the record of seventy-eight revolutions per minute give way to thirty-three r.p.m.; wax discs ousted by tape; the monaural

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succeeded by the stereophonic record player. But the names "Columbia" and "H.M.V." have also been superseded; they have been rendered indistinguishable along with the Capitol and Marconiphone companies under the all-embracing insignia of E.M.I. What, it may be asked, do these initials represent? Truth to tell I could not have supplied an accurate answer to this question when I began writing this chapter in Texas, U.S.A.: unpractical dreamer that I am, with my head in the clouds, I realized that I must find the answer on returning to England; it is Electric and Musical Industries Ltd.

No doubt in the interests of the amalgamation, advertising slogans of individual companies had to be watered down, and this included the picture of the dog sitting before the phonograph listening to the voice of his master, surely one of the most famous slogans ever conceived.

Though Sir Ernest Fisk, one-time managing director of E.M.I., was adamant for inaction when it came to introducing the long-playing record (it is literally true that the utterance of the words "long-playing record" was forbidden in his presence), the campaign to do away with

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the dog was waged with energy and relish. It almost succeeded but, I am glad to say, the offending cur is immortal and now under the present régime he looms again on billboards and in shop windows. I have been in Greece, Bulgaria, Yugoslavia and such places where every word and hieroglyphic were strange, when suddenly my eye has been arrested by the sign of the little dog listening with pricked ear. It gave one a friendly feeling; more than that, it stood and stands for a world-famous concern with a long record of achievement behind it. (Did I say *long record? Pace,* Sir Ernest!)

I have been recording most happily with the company for over forty years. This is a good innings, and I wonder if there is any other artist on the company's books who could make such a proud boast — I except conductors, as they go on forever. Had I been a well-known singer, I should have been presented with a handsome machine long ere this, but such gestures do not come the way of the accompanist. When it finally occurs to the powers that be that the "oldest inhabitant" should receive some such token as recognition for long service, it will be too late; I shall be requiring a harp, or whatever instrument is then in vogue, in the Elysian Fields.



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By BORIS BLACHER

Born in Newchwang, China, January 3, 1903

The *Orchestervariationen über ein Thema von Paganini* was composed in 1947 and first performed on November 27 of that year at the Leipzig Gewandhaus.

The following instruments are used: 3 flutes and piccolo, 2 oboes and English horn, 3 clarinets and bass clarinet, 3 bassoons and contra bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani and strings.

THERE are sixteen variations, most of them brief, varying in tempo and rhythmic signature.

Boris Blacher, who is the Director of the *Hochschule für Musik* in Berlin, visited the United States in the summer of 1955 to join Aaron Copland in the composition department of the Berkshire Music Center at Tanglewood, when his *Romeo und Julia* was staged by the opera department. On August 10, 1957, Carl Schuricht conducted Blacher's Orchestral Concerto, Op. 10, at a Festival concert.

Boris Blacher's parents were Estonian and German. Born in China, he spent the first nineteen years of his life in Siberia (Irkutzk) and in

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Manchuria. At Habim in the latter country he had an opportunity for practical experience, composing for the local orchestra. Taken to Berlin, he shortly enrolled in the *Hochschule* and studied with Friedrich Koch. During the war forward-looking composers in Germany were not encouraged. H. H. Stuckenschmidt has described their plight in the *Musical Quarterly* for July, 1952:

"Lamentable as may be the brutal lapses in intellectual life that occurred in Germany as a result of the Hitlerian *Kulturpolitik,* they have nevertheless made one fact subsequently clear: ideas continued to function beneath the surface, subconsciously, so to speak. The loss of time that occurs when a nation sets back the clock seems to be compensated for in the following generation. Germany is as interesting a proving-ground for this phenomenon as are France and Austria. Culturally isolated for a longer time and more radically than the latter two nations, Germany already shows the onset of a restoration and creative development of what can be termed the revolutionary tradition of the era between the two wars. These are so far only beginnings; the draining of intellect that came about through the emigration of an élite has not been made good, either in literature, the graphic arts, or music.

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But cultural factors are gaining strength, and some of the artistic results are worth noting."

Since this article was written some of the composers mentioned by Mr. Stuckenschmidt have gained worldwide recognition. Of four of these the German critic had written:

"Manifestations of true modernism became ever rarer during the years 1935–45 in Germany. Carl Orff and Werner Egk were, despite the actual mildness of their innovations (which, moreover, were applied exclusively to dramatic forms), considered controversial and intellectually peripheral, as it were. Karl Amadeus Hartmann lived an emigrant sort of existence in Bavaria; that is, he wrote 'silent music,' which nobody saw or heard and which was performed only occasionally in England, Belgium, or Switzerland. Boris Blacher belonged to the 'unwelcome,' the half-proscribed group whose work was noticed only in the provinces. Wolfgang Fortner produced very little, and even this was scarcely performed. But they all nurtured the seeds of a progressive development and the two last-named, Blacher and Fortner, planted them in the succeeding generation."

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"TOD UND VERKLÄRUNG" ("DEATH AND TRANSFIGURATION"), TONE POEM, *Op.* 24

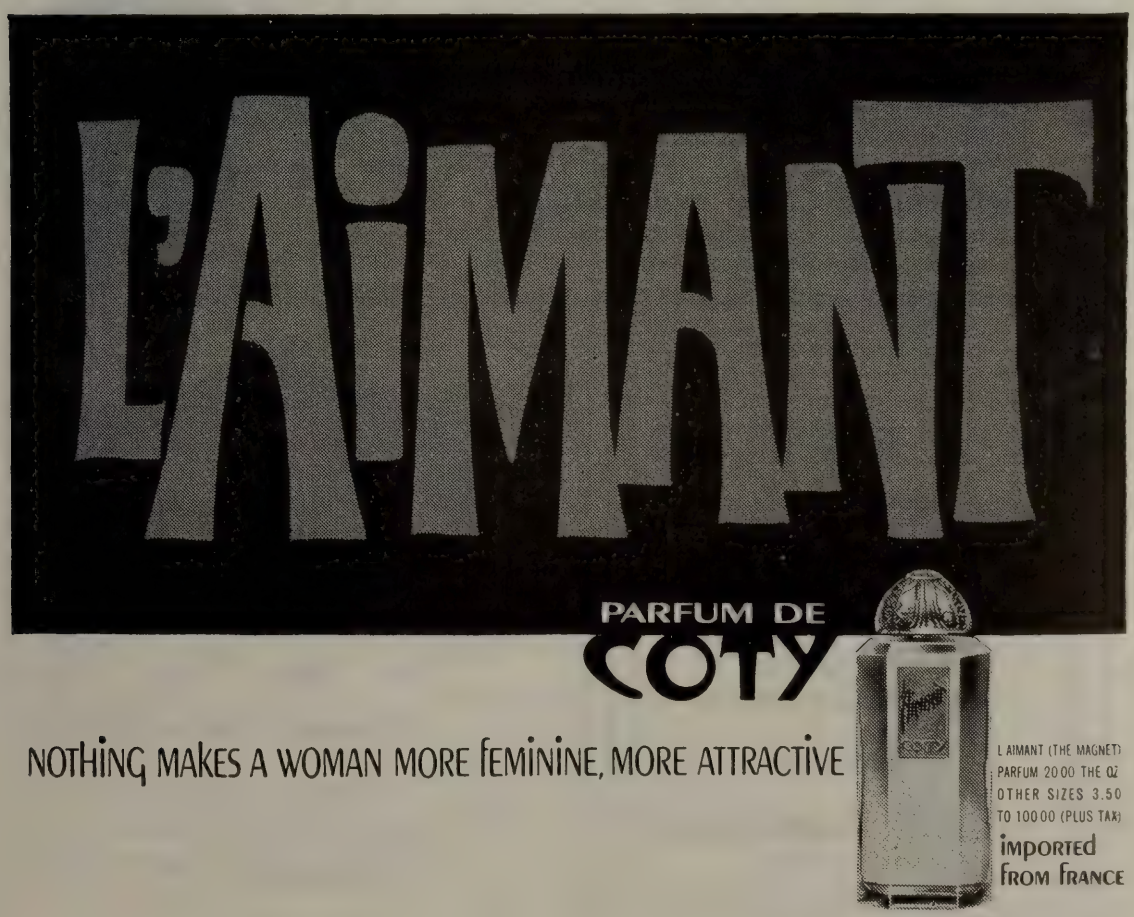
By RICHARD STRAUSS

Born in Munich, June 11, 1864; died in Garmisch, September 8, 1949

Tod und Verklärung was first performed from the manuscript, the composer conducting, at Eisenach, June 21, 1890, when his *"Burleske"* was also first heard. Anton Seidl gave the first American performance with the Philharmonic Society of New York, January 9, 1892. Emil Paur introduced the Tone Poem at the Boston Symphony concerts, February 6, 1897.

The tone poem is dedicated to Friedrich Rösch and scored for 3 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contra-bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, 2 harps, gong, strings.

WHEN *Death and Transfiguration* first appeared, an unrhymed poem was printed in the score, giving a more explicit story than Strauss, always reticent about such matters, usually attached to his symphonic poems. The verses were unsigned but were soon discovered to be from the pen of none other than Alexander Ritter, the militant champion of Wagner and Liszt, who had recruited the youthful Strauss at Meiningen to the cause of "program music." The verses, it was found out, were actually written after the music had been composed,



and were inserted in the score as it went to the printer. The analysts forthwith questioned the authenticity of the words as a direct guide to the music. But surely Strauss and Ritter must have been too intimately associated at this time not to have a clear understanding.

It was Ritter who had goaded the brilliant young musician to set his back firmly upon symphonies and sonatas, and fly the banner of *"Musik als Ausdruck."* Assuming that the older man could hardly have done more than help the younger one to find himself, the fact remains that Strauss, embarking upon program music with the *Aus Italien* which he called a "symphonic fantasia," in 1886, made quick and triumphant progress with three symphonic poems: *Macbeth, Don Juan,* and *Tod und Verklärung,* all within the space of four years.*

* Strauss wrote of Ritter: "His influence was in the nature of the storm-wind. He urged me on to the development of the poetic, the expressive in music, as exemplified in the works of Liszt, Wagner and Berlioz. My symphonic fantasia, *Aus Italien,* is the connecting link between the old and the new methods."

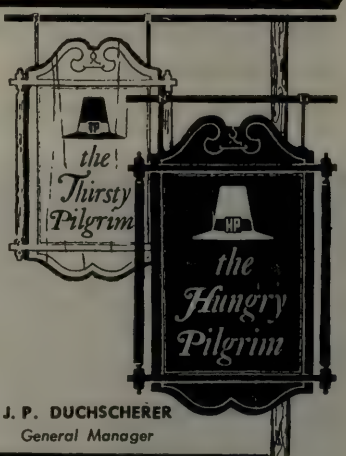
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4. From heaven comes to him what he had vainly sought upon earth, *"Welterlösung, Weltverklärung":* "World-redemption, world-transfiguration."

The poem of Alexander Ritter has been paraphrased as follows:

A sick man lies upon his mattress in a poor and squalid garret, lit by the flickering glare of a candle burnt almost to its stump. Exhausted by a desperate fight with death, he has sunk into sleep; no sound breaks the silence of approaching dissolution, save the low, monotonous ticking of a clock on the wall. A plaintive smile from time to time lights up the man's wan features; at life's last limit, dreams are telling him of childhood's golden days.

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But death will not long grant its victim sleep and dreams. Ominously it plucks at him, and once again begins the strife; desire of life against might of death! A gruesome combat! Neither yet gains the victory; the dying man sinks back upon his couch, and silence reigns once more.

Weary with struggling, bereft of sleep, in the delirium of fever he sees his life unrolled before him, stage by stage. First, the dawn of childhood, radiant with pure innocence. Next, the youth who tests and practices his forces for manhood's fight. And then the man in battle for life's greatest prize: to realize a high ideal, and make it all the higher by his act — this is the proud aim that shapes his course. Cold and scornful, the world heaps obstacle after obstacle in his path: if he deems the goal at hand, a voice of thunder bids him halt — "Let each hindrance be thy ladder," he thinks. "Higher, ever higher mount!" And so he climbs, and so he pushes on, breathless, with holy zeal. All that his heart had ever longed for, he seeks still in death's last sweat — seeks, but never finds! Though now he sees it more and more plainly; though now it looms before him, he can not yet embrace it wholly, nor put the last touch to his endeavor. Then sounds the iron stroke of Death's chill hammer; breaks the earthly shell, enshrouds the vision with the pall of night.

But now from on high come sounds of triumph; what here on earth he sought in vain, from heaven greets him: Deliverance, Transfiguration!

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Leslie Martin
Bela Wurtzler
Joseph Hearne

Flutes

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

Piccolo

George Madsen

Oboes

Ralph Gomberg
Jean de Vergie
John Holmes

English Horn

Louis Speyer

Clarinets

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

Bass Clarinet

Rosario Mazzeo

Bassoons

Sherman Walt
Ernst Panenka
Matthew Ruggiero

Contra Bassoon

Richard Plaster

Horns

James Stagliano
Charles Yancich
Harry Shapiro
Harold Meek
Paul Keaney
Osbourne McConathy

Trumpets

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

Trombones

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

Tuba

K. Vinal Smith

Timpani

Everett Firth
Harold Farberman

Percussion

Charles Smith
Harold Thompson
Arthur Press

Harps

Bernard Zighera
Olivia Luetcke

Piano

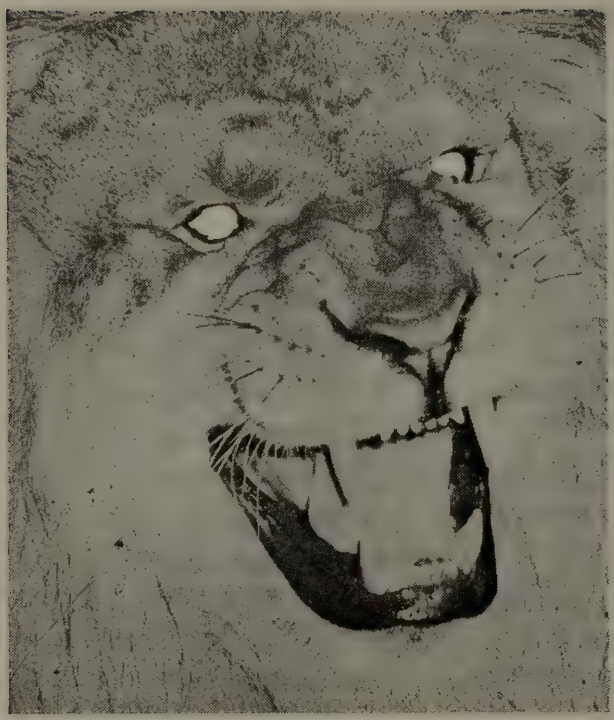
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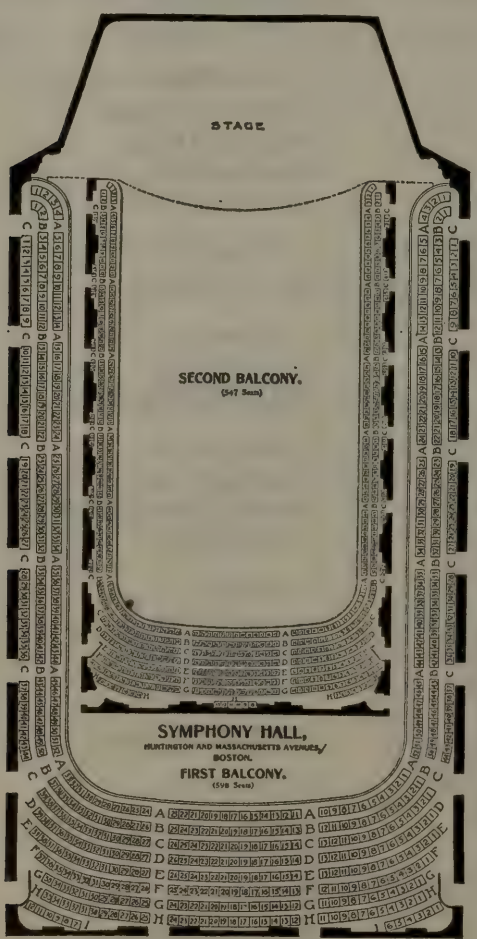
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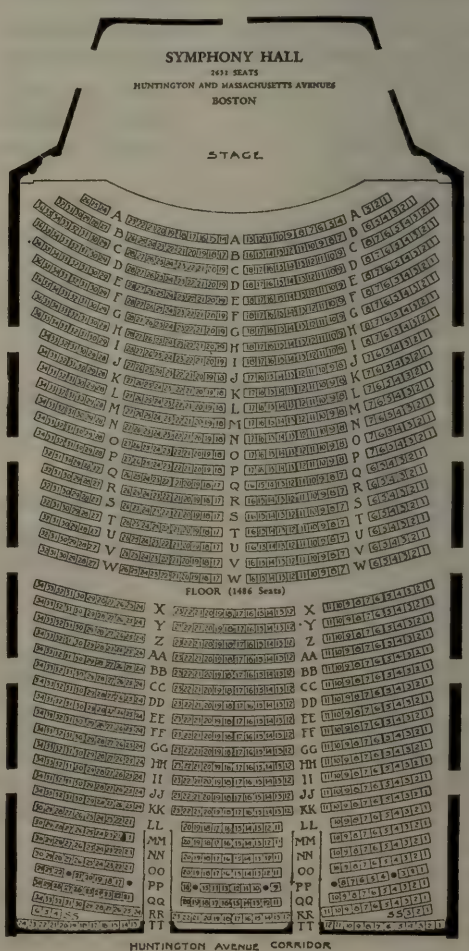
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SCHEDULE OF CONCERTS

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SEPTEMBER

21–22	Boston	(Fri.-Sat. I)
24	New York	(Gala Concert)
25	Boston	(Tues. I)
28–29	Boston	(Fri.-Sat. II)

OCTOBER

2	Providence	(I)
5–6	Boston	(Fri.-Sat. III)
7	Boston	(Sun. I)
9	Cambridge	(I)
11	Boston	(Rehearsal I)
12–13	Boston	(Fri.-Sat. IV)
15	Boston	(Mon. I)
16	Boston	(Tues. II)
19–20	Boston	(Fri.-Sat. V)
22	Northampton	
23	New Haven	(I)
24	New York	(Wed. I)
25	Brooklyn	(I)
26	New York	(Fri. I)
30	Boston	(Tues. III)

NOVEMBER

1	Boston	(Rehearsal II)
2–3	Boston	(Fri.-Sat. VI)
5	Boston	(Mon. II)
6	Providence	(II)
9–10	Boston	(Fri.-Sat. VII)
11	Boston	(Sun. II)
13	Cambridge	(II)
16–17	Boston	(Fri.-Sat. VIII)
19	Plymouth	
20	Boston	(Tues. IV)
23–24	Boston	(Fri.-Sat. IX)
26	Hartford	(I)
27	New London	
28	New York	(Wed. II)
29	Brooklyn	(II)
30	New York	(Fri. II)

DECEMBER

3	Boston	(Mon. III)
4	Cambridge	(III)
7–8	Boston	(Fri.-Sat. X)
11	Providence	(III)
14–15	Boston	(Fri.-Sat. XI)
16	Boston	(Sun. III)
18	Boston	(Tues. V)
28–29	Boston	(Fri.-Sat. XII)

JANUARY

1	Boston	(Tues. VI)
4–5	Boston	(Fri.-Sat. XIII)
7	Storrs	
8	New Haven	(II)
9	New York	(Wed. III)
10	Brooklyn	(III)
11	New York	(Fri. III)

JANUARY (*continued*)

15	Cambridge	(IV)
17	Boston	(Rehearsal III)
18–19	Boston	(Fri.-Sat. XIV)
21	Boston	(Mon. IV)
22	Boston	(Tues. VII)
25–26	Boston	(Fri.-Sat. XV)
29	Providence	(IV)

FEBRUARY

1–2	Boston	(Fri.-Sat. XVI)
3	Boston	(Sun. IV)
7	Boston	(Rehearsal IV)
8–9	Boston	(Fri.-Sat. XVII)
11	Boston	(Mon. V)
12	Boston	(Tues. VIII)
15–16	Boston	(Fri.-Sat. XVIII)
18	Hartford	(II)
19	Philadelphia	
20	New York	(Wed. IV)
21	Brooklyn	(IV)
22	New York	(Fri. IV)
24	Boston	(Sun. V)
26	Cambridge	(V)
28	Boston	(Rehearsal V)

MARCH

1–2	Boston	(Fri.-Sat. XIX)
3	Boston	(Pension Fund)
7	Boston	(Rehearsal VI)
8–9	Boston	(Fri.-Sat. XX)
11	Boston	(Mon. VI)
12	Providence	(V)
15–16	Boston	(Fri.-Sat. XXI)
17	Baltimore	
18	Washington	(I)
19	Washington	(II)
20	New York	(Wed. V)
21	Brooklyn	(V)
22	New York	(Fri. V)
26	Cambridge	(VI)
28	Boston	(Rehearsal VII)
29–30	Boston	(Fri.-Sat. XXII)

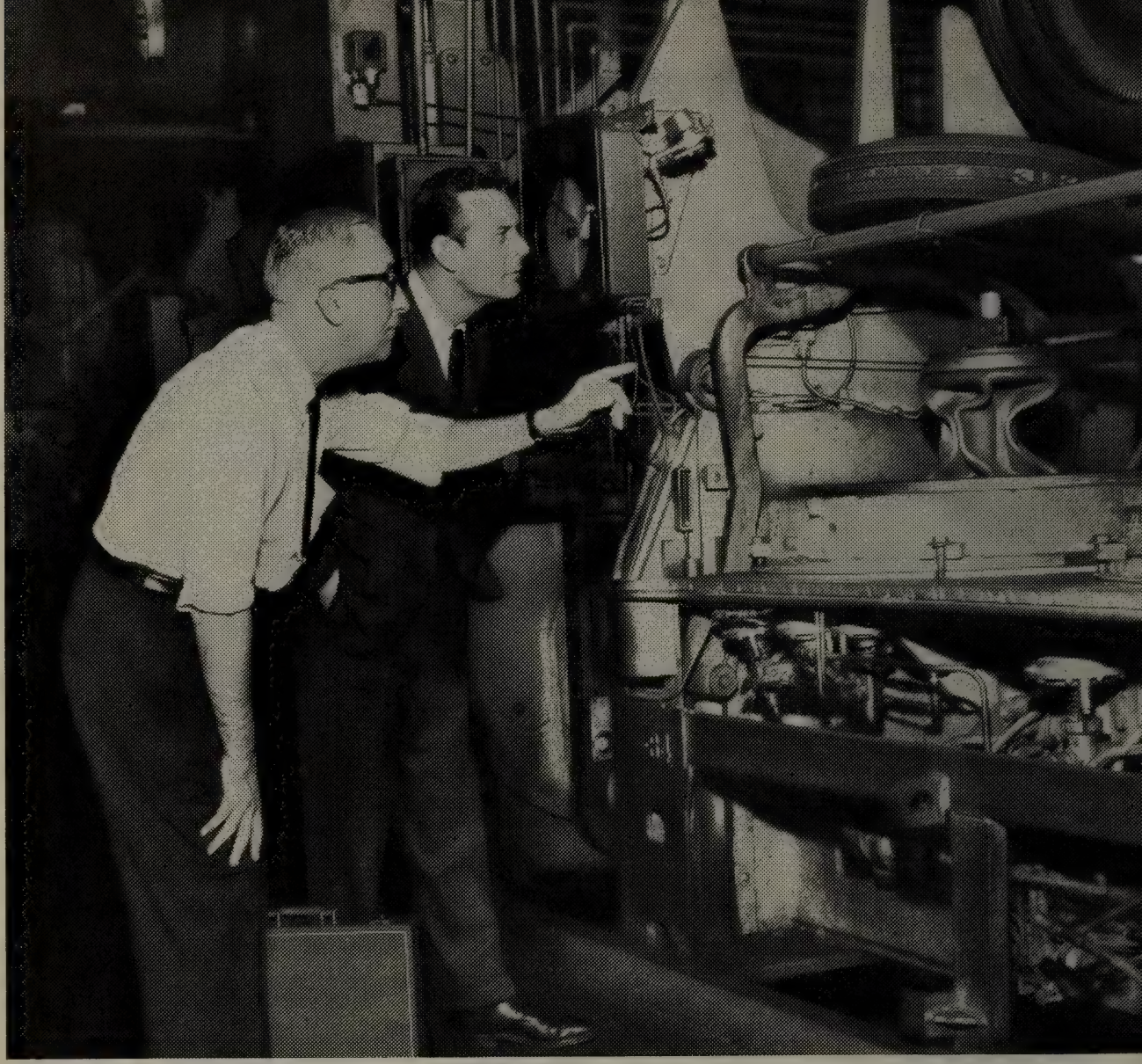
APRIL

2	Boston	(Tues. IX)
4	Boston	(Rehearsal VIII)
5–6	Boston	(Fri.-Sat. XXIII)
7	Boston	(Sun. VI)
9	Boston	(Tues. X)
11–13	Boston	(Thurs.-Sat. XXIV)

TRANSCONTINENTAL TOUR

APRIL

15	Chicago	22	San Francisco
16	Kansas City	23	Portland, Ore.
17	Oklahoma City	24	Seattle
18	Albuquerque	26	Winnipeg
19	San Diego	27	Minneapolis
21	Los Angeles		



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GEZA ANDA, *Piano*

DECEMBER 18
RICHARD BURGIN, *Conductor*

JANUARY 1
GABRIEL TACCHINO, *Piano*

JANUARY 22
CHARLES MUNCH, *Conductor*

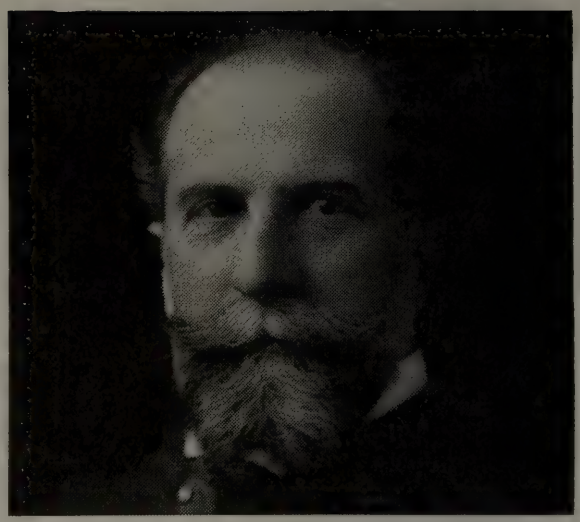
FEBRUARY 12
LORIN HOLLANDER, *Piano*

APRIL 2
CHARLES MUNCH, *Conductor*

APRIL 9
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"Will you ask him?" "Yes," said Epstein, "I will do anything for you, but he will not come."

He marched off to Gericke's rooms . . . came back in a half hour and said, "He will go with you."

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Stravinsky	Petrouchka (Monteux)	LM-2376*
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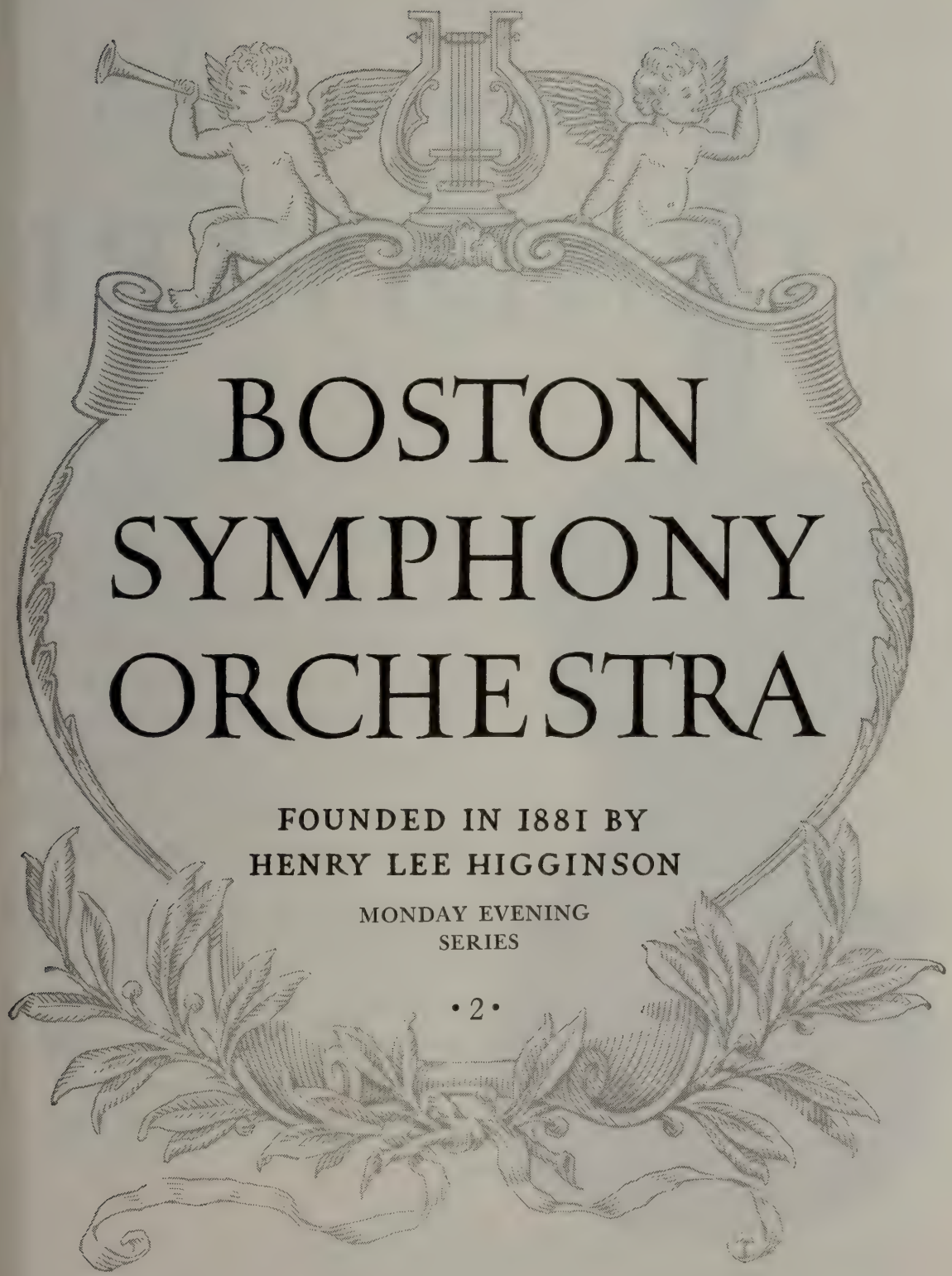
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with historical and descriptive notes by

JOHN N. BURK

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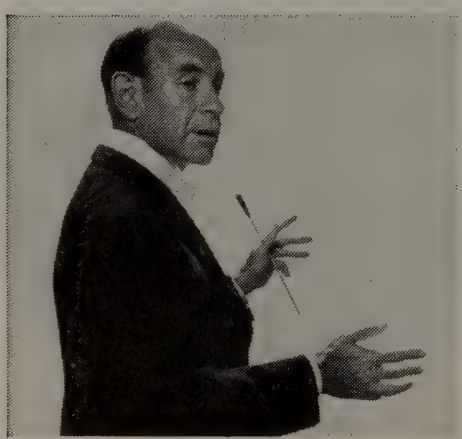
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EXHIBITION

Watercolors by Eliot O'Hara, Glenn MacNutt, and Benjamin Rowland, Jr., loaned by Doll and Richards.

• •

THE NEW YORK OPENING

The following paragraphs are quoted from the reviews of the opening of the subscription season of this Orchestra in Philharmonic Hall, New York, on Wednesday evening of last week.

"Mr. Leinsdorf and his men captured with sympathy and sensitiveness not only what Bartók has achieved, but also the manner in which it has been achieved, displaying brilliant yet unostentatious virtuosity. The orchestra was luminous, the ensemble work precise, the pianos delectable, and the concertizing groups of instruments beautifully in accord with one another."

— Paul Henry Lang
New York Herald Tribune
October 25, 1962

•

"For one thing, there was the new sound of the orchestra. Serge Koussevitzky and Charles Munch, Mr. Leinsdorf's predecessors, were always very fervid in leading the Boston and their style was often driving. Mr. Leinsdorf, on the other hand, tends in slower passages to let sound arise out of silence and to shape it as it emerges. When speed and tension are needed, he

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achieves them by an almost whiplash precision of movement.

"It is obvious, too, that clarity is one of his musical ideals. This includes clarity of texture, clarity of detail, clarity of rhythm and clarity in the exposure of architectural structure. As a result, the orchestra played with a tonal transparency that was new.

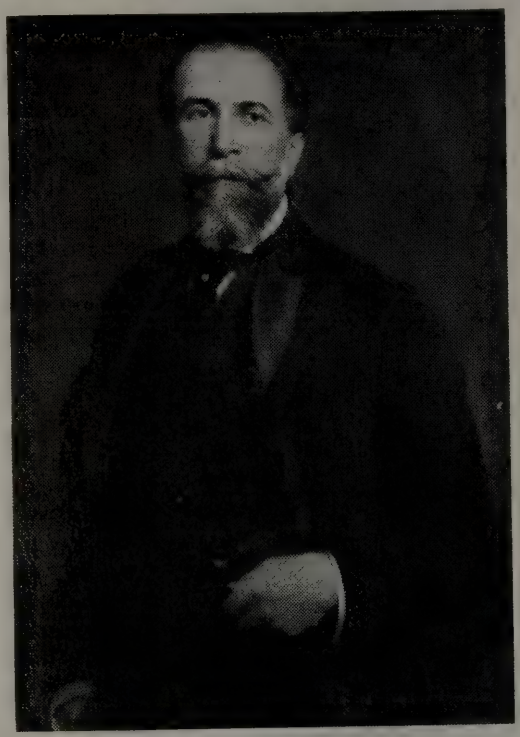
"Mr. Leinsdorf's approach also allows individual performers to shine at the same time as it enables massed sections to display their ensemble virtuosity. Because of these factors all three of last night's pieces came off exceedingly well."

— Ross Parmenter
New York Times
October 25, 1962

• •

PORTRAIT OF GERICKE

At the Friends' Meeting on October 18, it was announced that a portrait of Wilhelm Gericke, the second conductor of this Orchestra (1884–89 and 1898–1906), had been presented to the Orchestra by his daughter, Miss Kathryn Gericke, now a resident of Cambridge. The portrait hangs in the Ancient Instrument room at the left end of the first balcony corridor, where there may



be seen portraits of the first conductor, Sir Georg Henschel, Serge Koussevitzky, and Henry Lee Higginson.

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Did you ever stop to think how many composers there are whose last names begin with B? Bach, Beethoven, Brahms, Berlioz, Bartok, Borodin are the ones you'd probably name right off. On second thought you might add Britton, Buxtehude and Bellini to your list. Just when you think you'd named them all, Blackwood, Bloch and Berger might occur to you. In the same way, people who have made out their wills often discover a little later on, that there are important additions that should be included. You see, keeping a will up to date is just as essential as making it out. A will is your only guarantee that your estate will be disposed of as you wish. So be sure it's complete. If you'd like to review the whys and wherefors of will-making, we suggest you write us for a complimentary copy of "When There's a Will." It's easy to read and — oh yes, there's Samuel Barber, too. You see?

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MONDAY EVENING, NOVEMBER 5, *at* 8:30 *o'clock*

RICHARD BURGIN, *Conductor*

COPLAND Preamble for a Solemn Occasion

IVES Symphony No. 2

I. Andante moderato
II. Allegro
III. Adagio cantabile
IV. Lento maestoso
V. Allegro molto vivace

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By AARON COPLAND

Born in Brooklyn, November 14, 1900

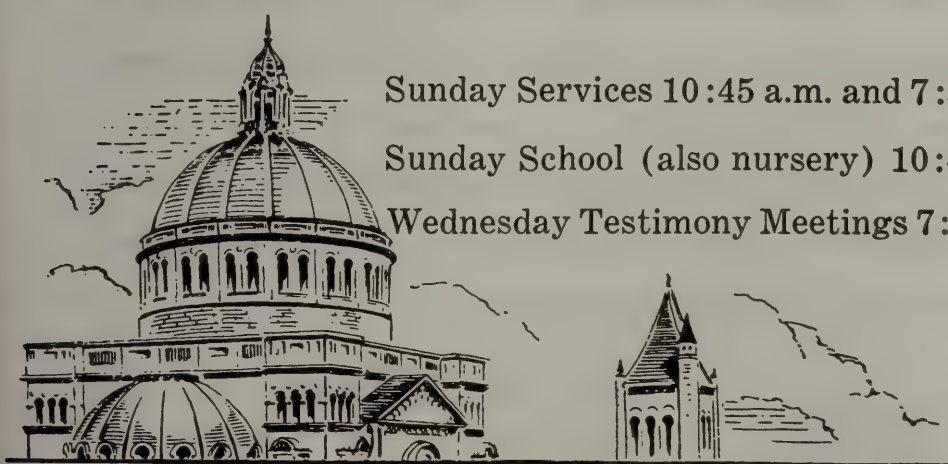
This work was first performed by the Boston Symphony Orchestra on a television broadcast, originating in Carnegie Hall, New York, on December 10, 1949. It was again performed by this Orchestra under the composer's direction at a Berkshire Festival concert on July 28, 1961.

The following instrumentation is required: 3 flutes and 2 piccolos, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, gong, cymbals, tenor drum, vibraphone, triangle, harp and strings.

AARON COPLAND has long been interested in musical communication through modern inventions and has applied his talents quite without subordination of his art to these sometimes commercial media, but always in a way to lend them distinction.

A television broadcast of distinction in itself took place in Carnegie Hall, New York, on December 10, 1949, the first anniversary of the adoption of the Declaration of Human Rights by the United Nations. The Boston Symphony Orchestra was then televised for the first time. Leonard Bernstein also led the Orchestra in the choral finale of

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Beethoven's Ninth Symphony and appeared as soloist in Ravel's Piano Concerto. For the occasion the National Broadcasting Company had commissioned an opening work from Mr. Copland, music for the Preamble to the United Nations Charter, which was read by Laurence Olivier. The musical score is self-sufficient, and is here performed without the text.

"The work is cast in the composer's prophetic vein, and enunciates heroic concepts," writes Julia Smith in her biography of Aaron Copland. "Maintaining a slow, stately tempo throughout the short one-movement work, the composer evidently conceived *Preamble* as a hymn, for the original manuscript bears that title crossed out. Instead of the warm, nostalgic folksongs developed as material for the *Portrait* [Lincoln Portrait], the composer's material for the *Preamble* consists of 'pure' musical ideas derived from triads and descending scale passages subjected, at times, to a chromatic-harmony setting with a noticeably strong intertwining of contrapuntal textures."

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SYMPHONY NO. 2

By CHARLES EDWARD IVES

Born in Danbury, Connecticut, October 20, 1874; died in New York, May 19, 1954

Charles Ives first drafted his Second Symphony in 1897 and completed it in 1901. It was published in 1951 and first performed in its entirety by the New York Philharmonic Symphony Society on February 22, 1951, under the direction of Leonard Bernstein. Mr. Bernstein repeated the Symphony in a performance on March 3, 1961. The Orchestra at Yale had tried out portions of the score in New Haven in 1899.

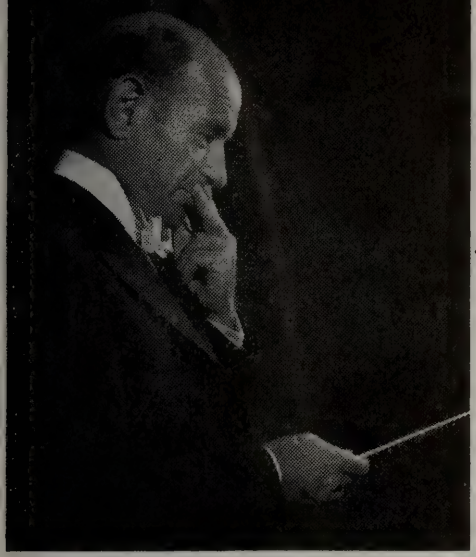
Leonard Bernstein, conducting the New York Philharmonic Society, introduced this Symphony to Boston, September 26, 1958.

The following orchestration is called for: 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani and strings.

CHARLES IVES, when questioned by his friend, Henry Cowell, the pianist and composer, wrote: "There's not much to say about the Symphony. It expresses the musical feelings of the Connecticut country around here (Redding and Danbury) in the 1890's, the music of the country folk. It is full of the tunes they sang and played then, and I thought it would be a sort of bad joke to have some of these tunes in counterpoint with some Bach tunes." (The "Bach tunes" seem to have a certain gravity of musical mood rather than recognizable themes or melodies.) And of the early Overture, heard in 1889, of which the fourth movement is an expansion, Ives once wrote: "The part suggesting a Steve Foster tune while over it the old farmers fiddled a Barn Dance, with all its jigs, gallops and reels, was played in Danbury, on the Old Wooster House Bandstand, in 1889."

Mr. Cowell wrote of the Symphony to the annotator of the Philharmonic programs for the first performance: "The work is simple, with fewer of the dissonances and rhythmic complexities than we have come to associate with later Ives, but there is still plenty of devilment in it, particularly in the combination of sacred and profane. Ives is





KARSH, OTTAWA

Erich Leinsdorf, who comes to the Orchestra at fifty, brings with him the characteristic directness and efficiency of his 20th-century generation of conductors.

His personal drive and élan go back to his youth in Vienna. At 20, he hiked 150 miles to Salzburg in hopes of attracting the eye of the great Bruno Walter. For the next three summers, he served as assistant to Walter and Toscanini at Salzburg, coming to New York as assistant conductor of the Metropolitan in 1937. After six years with the Met, he passed from conductorship of the Cleveland Symphony to nine years as director of the Rochester Philharmonic. In 1957, he returned to the Metropolitan.

Mr. Leinsdorf's relative youth in these major posts did not prevent him from establishing himself as a conductor of the front rank—or, for that matter, as a firm disciplinarian. As a lover of music—and people—he is conversely capable of creating a close bond with his orchestras. After rehearsal for his first 1962 concert with the Boston Symphony Orchestra, the musicians applauded him roundly. With a warm, wry objectivity, Mr. Leinsdorf replied, "Thank you. Let's see if you feel this way ten years from now!"

This salute to the new Music Director of the Boston Symphony Orchestra is presented with the reminder that we would also welcome an opportunity to be of service to you.

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profoundly religious, but he doesn't mind poking a bit of fun at church chords once in a while, or mixing hymns with jazzy rhythm."

Bernard Herrmann described the Second Symphony in an article for *Modern Music* (May, 1945) at which time it had not been performed: "Two years of creative groping preceded the symphony, in which an entirely new influence on idiom and form appears. But it is really an old influence, for Ives, the son of a country organist and bandmaster, had been exposed since childhood to the music of New England. In this symphony he repudiates the European models. Unconventionally, a slow prelude, somber and introspective in mood, forms the first movement. An organ-like melody is followed immediately by a theme whose startling harmonies suggest Prokofiev. It is at the end of this movement that Ives makes his first symphonic use of American material. A quotation from *Columbia, the Gem of the Ocean,* appears as a counter-theme in the horns. A brief oboe recitative links the *Andante* to the gay and rollicking *Allegro,* whose simple tunes and galloping rhythms recall the village band.

"Ives has described the third movement as a 'take-off,' 'a reflection of the organ and choir music of the *Long Green Organ Book,* of the sixties, seventies and eighties.' To close this restful piece, of such deep feeling, the flute plays a quotation from *America the Beautiful.*

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"The finale's *Maestoso* introduction is based on a proud horn motive. It builds to a full sonority which introduces the *Allegro,* originally part of a previously composed *American Overture.* Against an exhilarating barn-dance tune, fragments of *De Camptown Races* are heard. Ives calls the second subject, a variant of *Old Black Joe,* 'a kind of reflection of Stephen Foster and the old barn dance fiddling over it.'

"The first theme returns to overwhelm everything. Then the whole pattern is repeated with subtle variations in color and harmony. Now it is decorated by fragmentary quotations from folk and patriotic themes. Some are not easy to identify, since only a few notes of the original melody are preserved, and they are quickly caught up in the rushing speed of the dance. Then at the coda the trombones proclaim the entire *Columbia* song with a loud, thumping hurrah on the bass drums. It is as though Ives were telling the whole world of his proud heritage. This movement might be called a musical Currier and Ives. The symphony orchestra has been swept aside to make way for country fiddlers and the fireman's band, for a Fourth of July jubilation, the shouting of children, a politician's speech, and Old Glory."

• •

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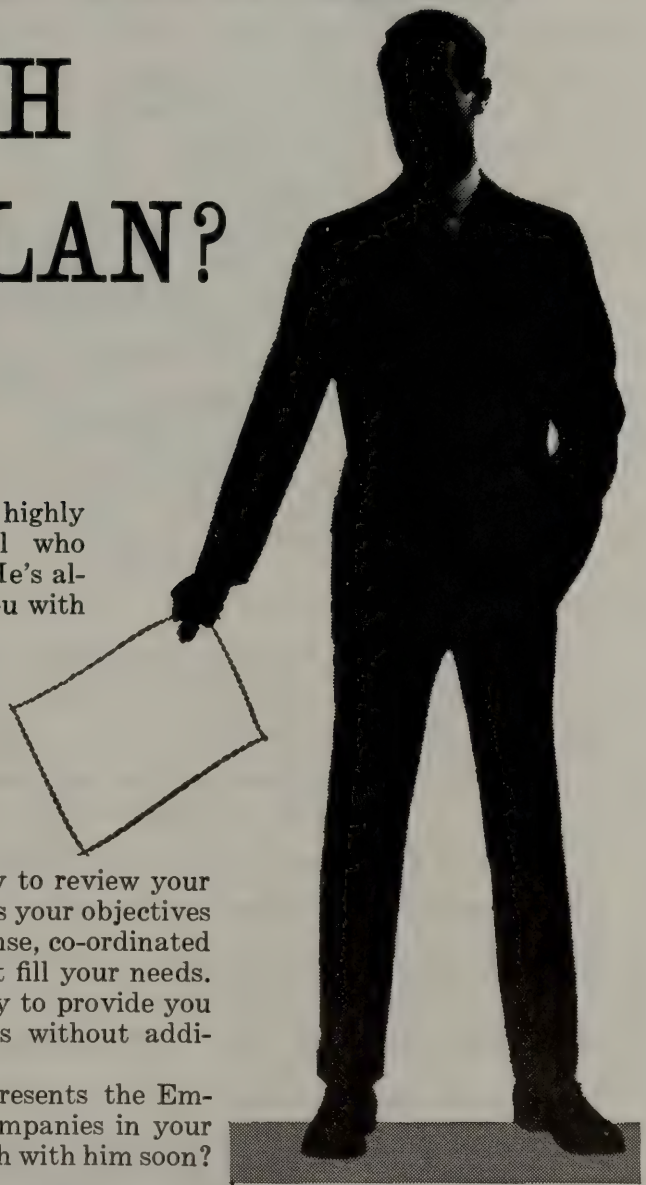
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was from his father, George Ives, that the composer had his first experience of music, and his first theoretical instruction in it. George Ives had been a bandleader at sixteen, in the Civil War. He was a constant experimenter in acoustics, in the relations and placement of tones, and his experiments, in the eighties, must certainly have made a significant impression upon the boy Charles. The father became interested in the fractional subdivision of tones as demonstrated by Karl Rudolph Koenig on a specially constructed instrument at the Philadelphia Exposition in 1876, and pursued this path for himself. He tried the effect of superimposed tonalities by having two bands play simultaneously, and he also had them approach, pass, and leave each other while playing. This experience must certainly have suggested to the young Ives the juxtaposition of unrelated harmonies and rhythms. According to Henry Bellamann, who presumably had the information from Ives,* the father "experimented with various chords, some built of fourths and fifths, and awakened in his son an unquenchable curiosity concerning the illimitable possibilities of new instrumental and harmonic combinations."

Young Charles took up the organ, studying with Dudley Buck, and

* *Musical Quarterly*, January 1933.

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for a long time acted as organist in the churches of New Haven and elsewhere. He was therefore already musically grounded when he entered Yale in 1894. There, besides figuring in athletics and other normal undergraduate pursuits, he studied music with Horatio Parker. There is every sign that, in spite of a complete variance in musical point of view, the young iconoclast from Danbury respected the academician, wrote in docile fashion to please him, and willingly subjected himself to classical form. On the other hand, the pupil was allowed without reproach to try out some of his experiments in polytonality with the Hyperion Theatre Orchestra in New Haven.

On graduating, in 1898, he went to New York City, where after playing the organ in the Central Presbyterian Church (1900–1902) he forswore a livelihood through music for the remainder of his life. At this point he had composed three symphonies, piano and chamber music, and a great quantity of songs. This music contained incursions into the realm of dissonance, rhythmic and harmonic juxtaposition far bolder than anything Schoenberg, Bartók, or Stravinsky had done or would do for years to come, at a time when these composers were obscure young students of music — if they were known to anyone in America, it was not Charles Ives.

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Ives, seeking a business career, became a clerk in the Mutual Life Insurance Company of New York, left in 1906, and in 1909 started an agency of his own with Julian S. Myrick. This venture proved its integrity as a small partnership and grew into a large and flourishing firm. Ives and Myrick became agency managers of the Mutual Life Insurance Company. Reasons of health compelled the retirement of Ives in 1930.

Through these years, unknown to his business associates, he composed constantly. In 1922–23, he published privately a book of 114 songs and the Concord Sonata for Piano. In 1934 he had eleven volumes of chamber music bound in photostatic form, from his manuscripts, some of them scarcely legible. After then, ill health has much reduced his musical output.

The record of public performances of the music of Charles Ives, other than the occasional appearance of one of his songs in a recital, is astonishingly sparse. It is the record of a few intrepid individuals who have braved scores appallingly difficult to perform. Their efforts have been well rewarded, for on those few occasions when a piece has been allowed to be heard it has made a striking impression, indeed a favorable impression, even on those who have been puzzled by it.

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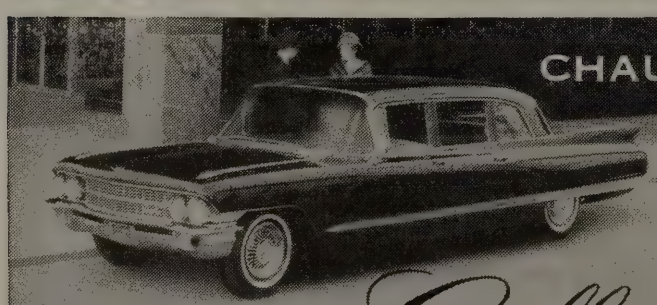
OCCASIONALLY a composer has tried to account for his creative impulse (or, in modern parlance, "motivation"). Robert Schumann, in a generalization applicable to himself, wrote: "People compose for several reasons: to become immortal; because the pianoforte happens to be open; to become a millionaire; because of the praise of friends; because they have looked into a pair of beautiful eyes; or for no reason whatever."

Charles Ives used similar self-questioning when, in 1922, he published in book form a collection of 114 of his songs, the unknown songs of thirty years, with an introduction.* "Various authors have various reasons for bringing out a book — some have written a book for money;

* Or rather "postlude." Characteristically, the composer puts his remarks on the last page.

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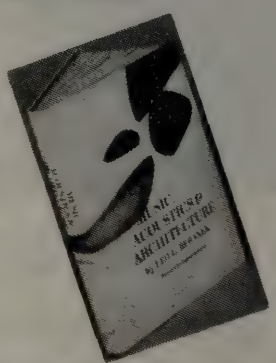
I have not. Some for fame; I have not. Some for love; I have not. I have not written a book for any of these reasons or for all of them together. In fact, gentle borrower, I have not written a book at all – I have merely cleaned house. All that is left is out on the clothes-line. . . ."

The inference is that Ives, among composers a special case comparable to none, has written music simply from inclination, without thought of performance, recognition, or profit. He has never been found on a conductor's doorstep, nor seen in a concert hall on those rare occasions when his music has been performed. The book of songs was privately printed for his "friends" rather than the world at large. He has made his innovations quite freely, without wish to challenge convention, or be different, or cause controversy, but simply to suit himself. One can imagine him contemplating a desk stuffed with the manuscripts of many years, some of them inarticulate sketches, singling out one or another (perhaps destroying more) and airing them on the "clothes-line" of clear print – to give himself the satisfaction, perhaps,

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of an ordered sense of what he has done, and incidentally to allow anyone who might be interested a chance to look them over.*

Music as a sole pursuit, a profession, he has gladly abjured, and has been willing to forfeit the gloss of expertness that goes with professionalism. An "art-activity," he writes, is better as a "part of life," playing "some fundamental share in the common work of the world," than if it were a self-sufficient entity. Acceptance of art as an end in itself is like "sinking back into the soft state of mind (or possibly a non-state of mind) that may accept 'art for art's sake,' " tending "to shrink rather than toughen up the hitting muscles."

His artist's proclivities have never been withdrawn or precious — they have remained consistent with his workaday life and the people around him; at the same time he has kept his creative thoughts unmodified by any consideration of the musical market place. He calls this equilibrium in his life a spiritual "sturdiness" — a "sturdiness which . . . shows itself in a close union between spiritual life and the ordinary business of life." Mr. Ives suggests for the artistic well-being of "professional"

* Instead of the usual copyright warning, the book bears this legend—"As far as the music is concerned, anyone (if he be so inclined) is free to use it, copy it, transpose or arrange it for other instruments, etc." There is also this remark: "This book is privately printed and is not to be sold or put on the market. Complimentary copies will be sent to anyone as long as the supply lasts." The result, of course, is that the book has become a collector's item.



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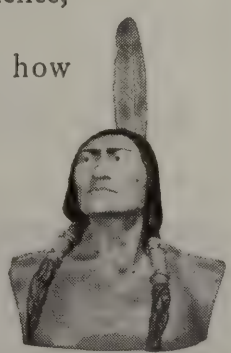


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composers that "for every thousand dollar prize a potato field be substituted so that these candidates of Clio can dig a little in real life – ." So, one notes a clear distinction in Mr. Ives' creed as creative artist. His music would spring from the human understanding which comes from participation in the workaday world, but the resulting music will not condition itself to the listening tastes of this same world.

Aaron Copland, a composer with a view diametric to his, has taken issue on this point. Mr. Copland, without telling us what he would do with a potato field or analyzing his motives for writing his book "Our New Music," has there devoted an interesting chapter to "The Ives Case," in which he examines the Song Collection, singles out many gems and a few worthless items,* and discusses Ives himself as revealed, not only by his songs, but by what he has written at the end of the volume. When a composer who has freed his art from all bonds of

* Ives himself specifies in his book eight songs which "have little or no musical value (a statement which does not mean to imply that the others have any too much of it)." Their usefulness, if any, according to the composer, is to show students "what not to sing."

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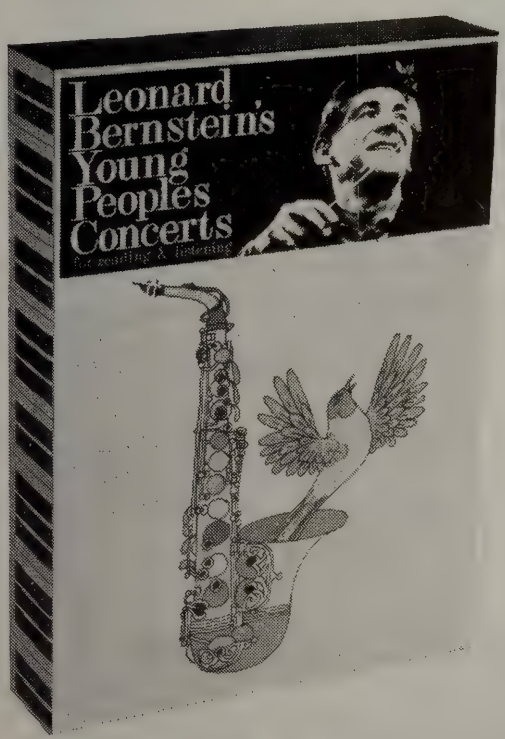
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"expediency" whatsoever, even from practicability of performance, is discussed by a composer who has made his art serve various practical ends with extraordinary expertness, the result is a double illumination.

"No artist," writes Mr. Copland, "creates for himself alone. To be cut off from the vitalizing contact of an audience, to compose in a vacuum as it were, will of necessity profoundly influence the character of a man's work. Do these songs, then, examined individually, show signs of just such an isolation?" Going into cases, finding some songs strikingly beautiful, others quite worthless, some with a "deeply moving" climax which is "not sustained," Mr. Copland decides that this must indeed be the reason. "Weaknesses such as these and others — and it would be foolish to gloss them over — arise from a lack of that kind of self-criticism that only actual performance and public reaction can bring. This indispensable check on the artist Ives never had. A careful examination of these songs will convince the open-minded reader that he lacked neither the talent nor the ability nor the *métier* nor the integrity of the true artist — but what he most shamefully and tragically lacked was an audience. 'Why do you write so much — which no one ever sees?' his friends asked. And we can only echo, 'Why, indeed?' and admire the courage and perseverance of the man and the artist.

"Little wonder, then, if we find Ives overtimid in presenting the



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songs to the public for the first time; and little wonder if we find him rationalizing his position of business-man-composer until he made it appear to be the only natural rôle for the artist to assume in America. For Ives had every reason to be timid and to rationalize in a world that had no need for him as an artist.

"This small drama that I have pictured here is by no means the drama of Ives alone but in a larger sense is that of every American composer of serious pretensions. The problem of the audience – not a passive audience but an active one – an audience that *demands* and *rejects* music, that acts as a stimulus and a brake, has never been solved. Not every composer deserves such an audience, of course. But for men of the stature of Ives that audience must be found, or American music will never be born."

It would be a complete mistake to look upon Charles Ives as a recluse or an ivory tower artist. The life of everyday people, the country village, the town band, and its popular tunes – these interest him and become the subjects of such scores as the "Three Places in New England." His friends report that he was not an unsociable man – he built up his business by constant and direct dealings with his many clients, and to his understanding of them he attributes his success. It is the

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subjection of his music, to him intimate and personal, to the concert world that he withheld. No tennis player was ever more eager to keep his "amateur" standing. The world of commerce has been his life, gladly embraced by him, but music he has kept to himself. His shyness of reporters, photographers,* and all forms of publicity are thus understandable.

To his friend Henry Bellamann,† Charles Ives, seldom communicative when about to be quoted, justified his apparent double life as a prosaic man of business, and as an artist composing an enormous amount of music the existence of which was entirely unknown to his everyday associates: "My business experience revealed life to me in many aspects that I might otherwise have missed. In it one sees tragedy, nobility, meanness, high aims, low aims, brave hopes, faint hopes, great ideals, no ideals, and one is able to watch these work inevitable destiny. And it has seemed to me that the finer sides of these traits were not only in the majority but in the ascendancy. I have seen men fight honorably and to a finish, solely for a matter of conviction or of principle – and where expediency, probable loss of business, prestige, or position had no part and threats no effect. It is my impression that there is more open-mindedness and willingness to examine carefully the premises underlying a new or unfamiliar thing, before condemning it, in the world of business than in the world of music. It is not even uncommon in business intercourse to sense a reflection of a philosophy – a depth of something fine – akin to a strong beauty in art. To assume that business is a material process, and only that, is to undervalue the average mind and heart. To an insurance man there *is* an 'average man'

* Only two photographs, so far as is known, have ever been taken of Charles Ives. Both are snaphots. His friend Henry Bellamann has told how he tried to persuade Ives to submit to a picture for an article he was writing. "The explosion was terrifying. For days he went about pointing a derisive finger at me, muttering: 'That man collects photographs!'"
† *The Musical Quarterly*, January, 1933.



and he is humanity. I have experienced a great fullness of life in business. The fabric of existence weaves itself whole. You cannot set an art off in the corner and hope for it to have vitality, reality and substance. There can be nothing *'exclusive'* about a substantial art. It comes directly out of the heart of experience of life and thinking about life and living life. My work in music helped my business and my work in business helped my music."

Those who have known him have not seen an incongruity between a reserved and rather retiring nature and complete recklessness as an artist. But this recklessness is nothing else than the carefully guarded privilege of complete independence. He berated the composer who courts success by wooing the popular ear with the soothing clichés of custom. He asked whether such a composer has not been "drugged with an overdose of habit-forming sounds? And as a result do not the [musical] muscles of his clientele become flabbier and flabbier until they give way altogether and find refuge only in exciting platitudes . . .?" Elsewhere he said of this type of composer — "his business is good, for it is easy to sell the future in terms of the past — and there are always some who will buy anything." The composer, as if hesitant to intrude his convictions, leaves "each man to answer for himself." But neither does this hardy puritan of his art leave any doubt about his own views and intentions.

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AN AMERICAN DESTINY

By ELLIOTT CARTER

The following article was written for the magazine "Listen" as long ago as November, 1946, when Elliott Carter was less known as a composer than he is now, and while Charles Ives was still living.

CHARLES EDWARD IVES is one of those outstanding men whose personalities leaves their mark on whatever they do. And whatever he does seems to emerge naturally from his own character rather than from some artificially invented plan forced on him from the outside. The bold pattern of his life, evolving in a highly unorthodox manner, reflects a personal logic that assessed the American musical scene of his time and his own capabilities and went its own way regardless of what other composers were doing. And the result is surprising: to be at the same time a highly successful business man, the senior partner in the outstanding New York insurance firm of Ives and Myrick, built up by the two from scratch, and also the composer of a large body of music, much of it not only years ahead of its time but vital and important enough to be hailed by critics here and abroad as an outstanding contribution to the art of music, is certainly the achievement of an extraordinary man.

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that out of the chaos there will be a spiritual affirmation that will sweep away the present troubles. Being the kind of a man he is, he could not fail to assert and to exemplify in his life and his art the noble ideals inherited from his New England background. And these older principles, voiced mainly by the Concord Transcendentalists, form the core around which all the parts of his life are joined.

This typically lean and wiry Yankee is of an exceedingly modest and retiring character. Not unlike many another New Englander, it is hard to get much biographical material from him. Yet before he withdrew from business and finally even from the exertion of receiving any but occasional visitors because of grave ill-health which began to overtake him in 1930, Ives was not averse to telling jokes on himself. For instance, after a concert conducted in 1927 by Eugene Goossens, on which Debussy shared the program with two movements of Ives' dissonant and complex "Fourth Symphony," Ives overheard two men talking outside Town Hall. One asked the other if the music was all by contemporaries. On learning that Debussy was no longer alive, he asked if Ives were dead. The answer being, "No," he remarked, "Well, he ought to be."

Ives is against being photographed. One of the few pictures ever taken and the only one ever reproduced shows him sitting outside his

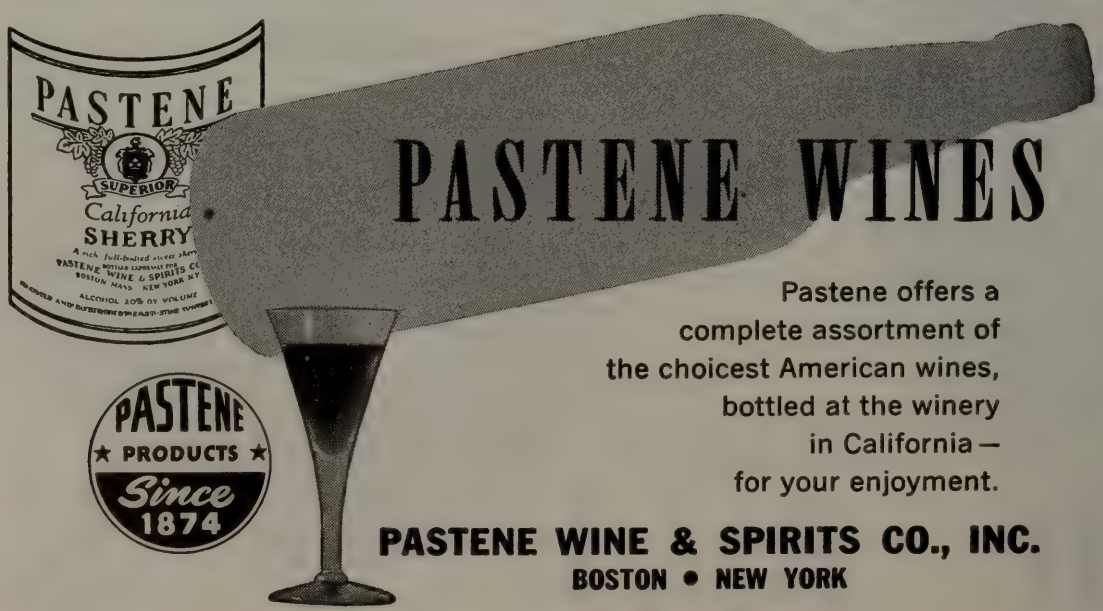
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house in West Redding in rough summer clothes. It is very much in contrast to the clean-shaven Ives who went to business daily for thirty years looking like any other commercial New Englander, inconspicuously dressed.

With this retiring disposition go many attitudes and opinions typical of one with his background. Often he would express scorn of the cheap and frivolous, of the decadent or lazy, in a sharp, witty phrase. I remember his humorous disgust at hearing of an American composer living in Paris who lay all morning in bed composing. Such behavior would be impossible in the respectable conventionality of *his* home. He deplored the excessive eroticism of late nineteenth century music in his book as being like "the sad thoughts of a bathtub with the water running out." The one text of Whitman he has used in his songs represents a violent contrast to the generally conventional texts from newspaper poets and standard authors. "Who goes there? hankering, gross, mystical, nude" is the opening of the song which epitomizes the yawpingly physical aspects of the poet — to Ives justifiable, perhaps, as a strongly characterised human picture. But from his point of view, Whitman was hardly to be countenanced as furnishing an outlook on life, which the poet did for so many in this country during the very period when Ives was active.

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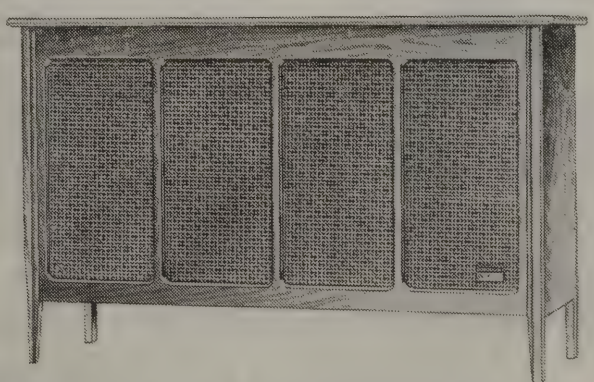
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Rather, the composer inclined to the lofty aspirations of Emerson, the nature moods of Thoreau, the fantastic in Hawthorne, the homely New England cheer of Whittier. His music and his writings reflect this optimistic tone, in their religious, patriotic, or gay moments. The bitter brooding of Melville or the searchings of the conscience of Hawthorne never seem to have moved him to music. And this, too, is characteristic of one aspect of New England Puritanism.

But along with this adherence to many attitudes typical of a slightly older generation than his own, there is a strong streak of originality, which, of course, finds its fullest expression in his music. It also found its way into his business affairs. At the office, he avoided formality; he liked clients to feel that they could come and see him whenever they wished without appointments. He refused to have a secretary and insisted on answering the phone himself. Having a clear mind and a good memory, he followed a personal method of ordering his papers which meant that his desk usually looked messy. (His curious sense of order is also noticeable in the volume of 114 Songs, which are, as far as any plan is perceptible, partially in reverse chronological order. Certainly it is not by chance that the song, "The Masses," with its huge tone-clusters opens the collection.) He apparently made an important innovation which drew customers by offering, at a time when businesses

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concealed their inner workings, to let his clients have free access to the books.

In his musical dealings, he has persisted since about 1902 in maintaining an "amateur" status, almost consistently refusing any payment for performances or publication. In fact, he has been reluctant to allow his music to be published except at his own expense, and generally will not have it copyrighted unless the publisher insists. On the other hand, he has never paid for performances of his works, letting performers and performing organizations treat him in this respect as they would any other composer, always, however, waiting to be asked for his music. When able to get about he had to be persuaded to go to concerts where his music was played and never would take a bow.

This unusual attitude is the application of his idea that music is something more important and more spiritual than the commodities and professional services bought with money. It is the point of view of many non-artists. There is an element of truth in it insofar as we do demand of all artistic products that they seem to proceed from some other kind of love than the love of money. Ives also shunned any attempt to court artistic success, even when it started to come his way, because all of these worldly things probably seemed out of place in the domain of art. But in the end, Ives' life has amply justified adherence

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to high ideals not only by his business success but more importantly by the unusual quality of his music. Here is one case where pure high-mindedness won out.

This is, however, not to say that Ives always remains on a lofty pinnacle of abstract speculation in his music. On the contrary, all sides of life find their way there as they used to into his insurance office. There is a great love of the concrete – the mistakes townspeople made singing hymns, the way children used to cut up at religious camp meetings in Danbury, the national anthems played by conflicting bands on the Fourth of July, soupy theatre music, the confused sounds of the city heard at night in Central Park. These furnish part of the background of material closely related to the average man he so respected in his office. Continual contact with people prevented him from losing himself in the recondite. The intent of his compositions is usually easy to grasp on first hearing no matter how original and complex the tonal garb. Not only does the deep seriousness of his mature life come through, but also the charming reminiscences of the Danbury of his childhood, of the humor like that of the "Danbury Newsman" who set America to laughing over local cranks and eccentrics, and of the gay holidays.

For Charles Ives was born in that Connecticut country town (now the "Hat City") on October 20, 1874 of a father who was the center of

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musical activity. George Ives had been a bandleader at sixteen in the Civil War, and his son took after him in musical precocity. He learned harmony, counterpoint and fugue thoroughly from his father. Along with these subjects went contact with the novel experiments in acoustics worked out in the household. George Ives, like a few other Americans stimulated by such new developments as Karl Rudolph Koenig's tonometric apparatus shown at the Philadelphia Exposition of 1876, that divided four octaves into 670 parts, built instruments that produced quarter and other fractional tones. The effects of acoustical perspective made by placing instruments and even whole bands in antiphonal, opposing position on the village green were also tried. Sometimes one band performing one piece marched in the opposite direction from that performing another piece, and the Iveses enjoyed the fading in and out and the clashing of harmonies and rhythms. This led them to think up many new, dissonant chords. That all this was followed with intense interest by the son is clear, for he made liberal use of these experiments in his own music while inventing many more. What is still shocking conductors today was worked out in the eighties in Danbury.

Seeing how musically gifted his son was, George Ives set him to learning organ playing. By the age of fourteen, young Ives was so good

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that he became a regular church organist at a salary. To play in his father's band, he picked up drumming from the local barber. Working under his father, who taught him the works of Bach, Beethoven, and Stephen Foster, his talents grew abundantly. Soon he composed a march, which his father decided to play. This touched off another side of Ives, for feeling a certain shyness over his musical activities, he refused to participate. Indeed, at that time, when asked what he played, he would answer, "shortstop" – naming his position on the local baseball team.

To have combined such different activities in one life and to have done both so well and with such conviction were to Ives perfectly natural and satisfying in a way that would hardly be so to any other musician. In an interview with Henry Bellaman on the subject Ives said, "My business experience revealed life to me in many aspects that I might otherwise have missed. In it one sees tragedy, nobility, meanness, high aims, low aims, brave hopes, faint hopes, great ideals, no ideals, and one is able to watch these work inevitable destiny. And it has seemed to me that the finer traits were not only in the majority but in the ascendency. I have seen men fight honorably and to a finish, solely for a matter of conviction or of principle – where expediency, probable loss of business, prestige, or position had no part and threats no effect.

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Boris Blacher, who is the Director of the *Hochschule für Musik* in Berlin, visited the United States in the summer of 1955 to join the faculty in the composition department of the Berkshire Music Center



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at Tanglewood, when his *Romeo und Julia* was staged by the opera department. On August 10, 1957, Carl Schuricht conducted Blacher's Orchestral Concerto, Op. 10, at a Festival concert.

Boris Blacher's parents were Estonian and German. Born in China, he spent the first nineteen years of his life in Siberia (Irkutzk) and in Manchuria. At Harbin in the latter country he had an opportunity for practical experience, composing for the local orchestra. Taken to Berlin, he shortly enrolled in the *Hochschule* and studied with Friedrich Koch. During the war forward-looking composers in Germany were not encouraged. H. H. Stuckenschmidt has described their plight in the *Musical Quarterly* for July, 1952:

"Lamentable as may be the brutal lapses in intellectual life that occurred in Germany as a result of the Hitlerian *Kulturpolitik,* they have nevertheless made one fact subsequently clear: ideas continued to function beneath the surface, subconsciously, so to speak. The loss of time that occurs when a nation sets back the clock seems to be compensated for in the following generation. Germany is as interesting a proving-ground for this phenomenon as are France and Austria. Culturally isolated for a longer time and more radically than the latter two nations, Germany already shows the onset of a restoration and creative

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development of what can be termed the revolutionary tradition of the era between the two wars. These are so far only beginnings; the draining of intellect that came about through the emigration of an élite has not been made good, either in literature, the graphic arts, or music. But cultural factors are gaining strength, and some of the artistic results are worth noting."

Since this article was written some of the composers mentioned by Mr. Stuckenschmidt have gained worldwide recognition. Of four of these the German critic had written:

"Manifestations of true modernism became ever rarer during the years 1935–45 in Germany. Carl Orff and Werner Egk were, despite the actual mildness of their innovations (which, moreover, were applied exclusively to dramatic forms), considered controversial and intellectu-

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ally peripheral, as it were. Karl Amadeus Hartmann lived an emigrant sort of existence in Bavaria; that is, he wrote 'silent music,' which nobody saw or heard and which was performed only occasionally in England, Belgium, or Switzerland. Boris Blacher belonged to the 'unwelcome,' the half-proscribed group whose work was noticed only in the provinces. Wolfgang Fortner produced very little, and even this was scarcely performed. But they all nurtured the seeds of a progressive development and the two last-named, Blacher and Fortner, planted them in the succeeding generation."

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"TOD UND VERKLÄRUNG" ("DEATH AND TRANSFIGURATION"), TONE POEM, *Op.* 24

By RICHARD STRAUSS

Born in Munich, June 11, 1864; died in Garmisch, September 8, 1949

Tod und Verklärung was first performed from the manuscript, the composer conducting, at Eisenach, June 21, 1890, when his *"Burleske"* was also first heard. Anton Seidl gave the first American performance with the Philharmonic Society of New York, January 9, 1892. Emil Paur introduced the Tone Poem at the Boston Symphony concerts, February 6, 1897.

The tone poem is dedicated to Friedrich Rösch and scored for 3 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contra-bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, 2 harps, gong, strings.

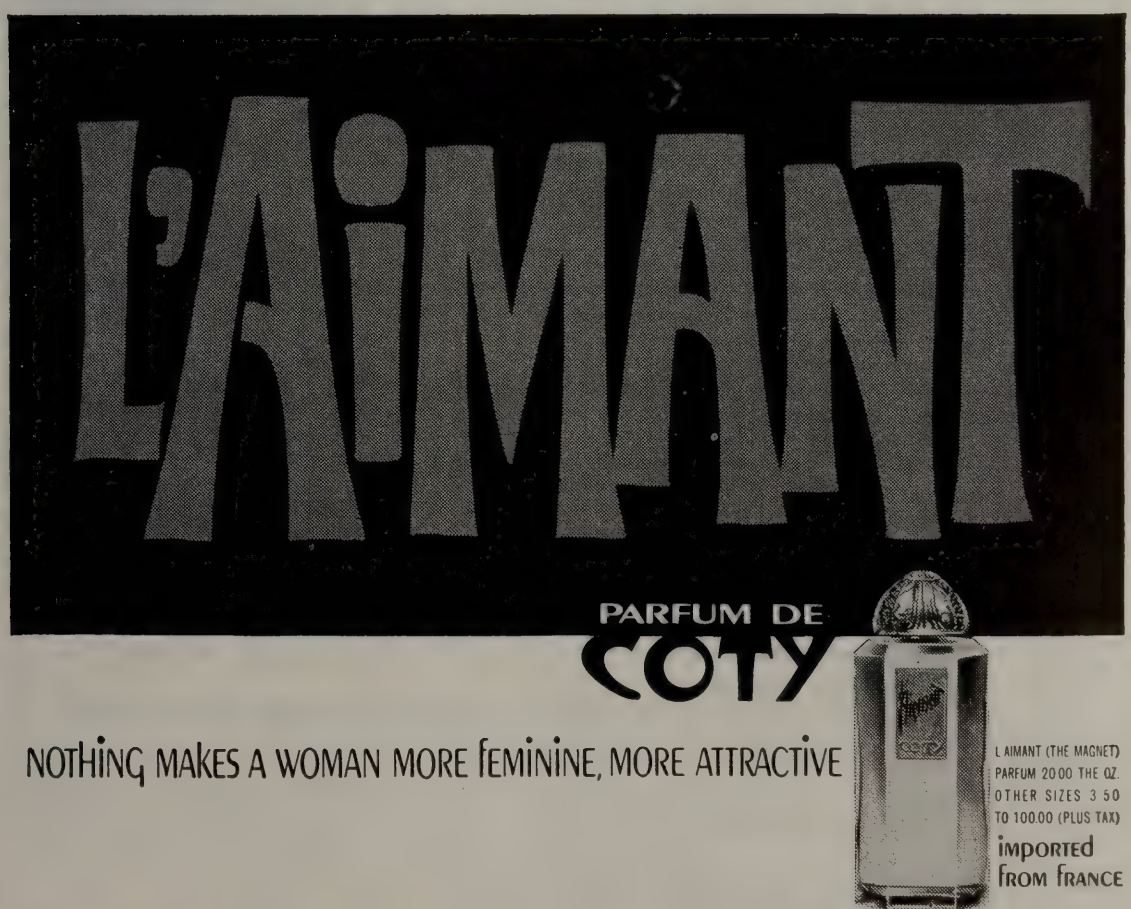
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When *Death and Transfiguration* first appeared, an unrhymed poem was printed in the score, giving a more explicit story than Strauss, always reticent about such matters, usually attached to his symphonic poems. The verses were unsigned but were soon discovered to be from the pen of none other than Alexander Ritter, the militant champion of Wagner and Liszt, who had recruited the youthful Strauss at Meiningen to the cause of "program music." The verses, it was found out, were actually written after the music had been composed, and were inserted in the score as it went to the printer. The analysts forthwith questioned the authenticity of the words as a direct guide to the music. But surely Strauss and Ritter must have been too intimately associated at this time not to have a clear understanding.

It was Ritter who had goaded the brilliant young musician to set his back firmly upon symphonies and sonatas, and fly the banner of *"Musik als Ausdruck."* Assuming that the older man could hardly have done more than help the younger one to find himself, the fact remains that Strauss, embarking upon program music with the *Aus*

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Nevertheless, Fisher is "hot" at all nine Radio Shacks and precious few of our customers are what you might call loaded. We do our best to make it painless, however. You can walk out with a Fisher X-101C 60-watt stereo amplifier ($199.50) for $11 a month if you are reasonably reliable and don't flash that one-way ticket to Rio.

The X-101C is a 24-pound sweet-singing welterweight of an amplifier with a hideaway panel that conceals about half of the control knobs, an exclusive Fisher design apparently for women and children. Women can operate it without panicking. Children can panic without operating it. Men just make decisions, hopeful of being correct 51% of the time.

A lot of Fisher equipment is bought by college students and interns. Where they get the money is anyone's guess. Not, we trust, from selling term papers or cadavers. This group of youngsters loves good music with a passion that's almost frightening. Either their environment has been exemplary or they've risen above it. They like Fishers just the way they like Jaguars and Head skis. Know what the younger generation is coming to? To Radio Shack! Gad, what taste!

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Italien which he called a "symphonic fantasia," in 1886, made quick and triumphant progress with three symphonic poems: *Macbeth, Don Juan,* and *Tod und Verklärung,* all within the space of four years.*

• •

The work divides naturally into four parts:

1. In a dark room, silent except for the ticking of the clock, is a dying man. He has fallen asleep and is dreaming of childhood.
2. The struggle between life and death begins anew.
3. He sees his life over again. He remembers childhood, youth, and the strivings of manhood after ideals that are still unrealized.
4. From heaven comes to him what he had vainly sought upon earth, *"Welterlösung, Weltverklärung":* "World-redemption, world-transfiguration."

* Strauss wrote of Ritter: "His influence was in the nature of the storm-wind. He urged me on to the development of the poetic, the expressive in music, as exemplified in the works of Liszt, Wagner and Berlioz. My symphonic fantasia, *Aus Italien,* is the connecting link between the old and the new methods."

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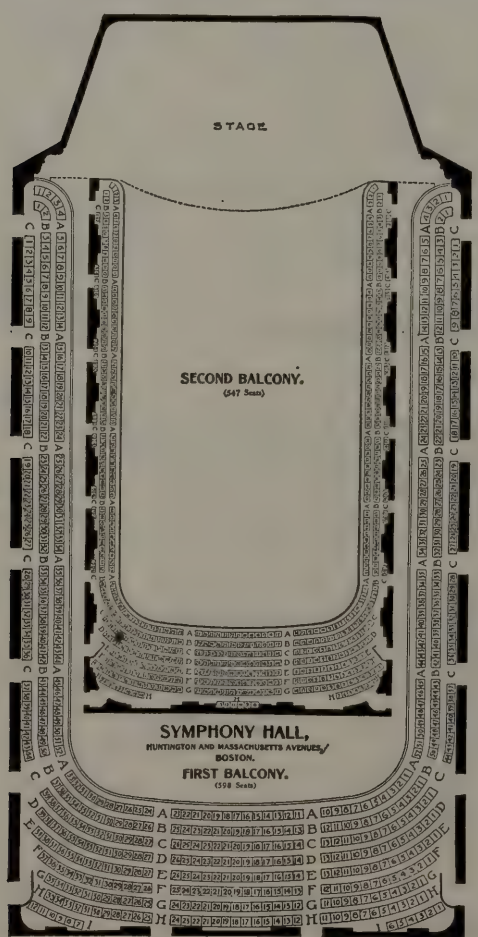
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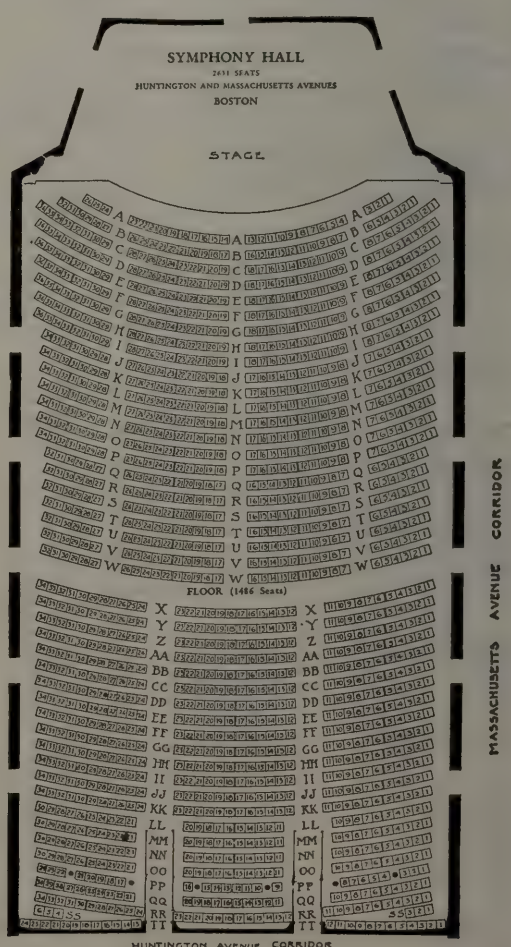
The poem of Alexander Ritter has been paraphrased as follows:

A sick man lies upon his mattress in a poor and squalid garret, lit by the flickering glare of a candle burnt almost to its stump. Exhausted by a desperate fight with death, he has sunk into sleep; no sound breaks the silence of approaching dissolution, save the low, monotonous ticking of a clock on the wall. A plaintive smile from time to time lights up the man's wan features; at life's last limit, dreams are telling him of childhood's golden days.

But death will not long grant its victim sleep and dreams. Ominously it plucks at him, and once again begins the strife; desire of life against might of death! A gruesome combat! Neither yet gains the victory; the dying man sinks back upon his couch, and silence reigns once more.

Weary with struggling, bereft of sleep, in the delirium of fever he sees his life unrolled before him, stage by stage. First, the dawn of childhood, radiant with pure innocence. Next, the youth who tests and practices his forces for manhood's fight. And then the man in battle for life's greatest prize: to realize a high ideal, and make it all the higher by his act – this is the proud aim that shapes his course. Cold





and scornful, the world heaps obstacle after obstacle in his path: if he deems the goal at hand, a voice of thunder bids him halt — "Let each hindrance be thy ladder," he thinks. "Higher, ever higher mount!" And so he climbs, and so he pushes on, breathless, with holy zeal. All that his heart had ever longed for, he seeks still in death's last sweat — seeks, but never finds! Though now he sees it more and more plainly; though now it looms before him, he can not yet embrace it wholly, nor put the last touch to his endeavor. Then sounds the iron stroke of Death's chill hammer; breaks the earthly shell, enshrouds the vision with the pall of night.

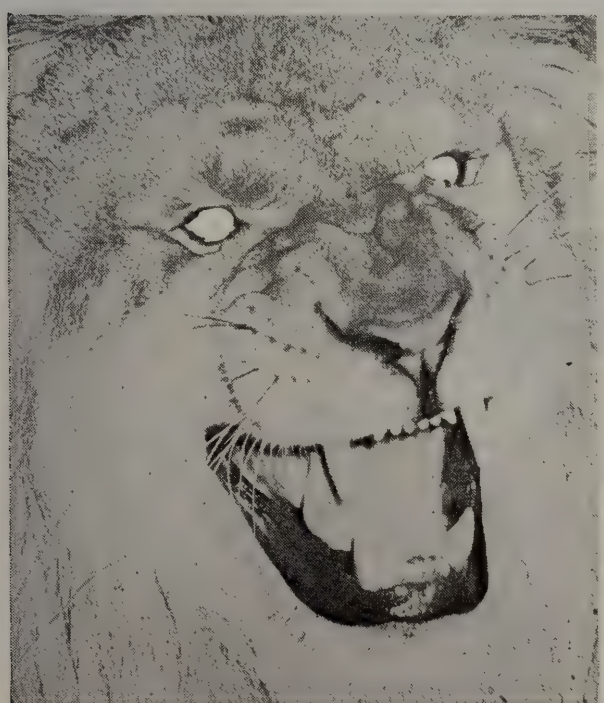
But now from on high come sounds of triumph; what here on earth he sought in vain, from heaven greets him: Deliverance, Transfiguration!

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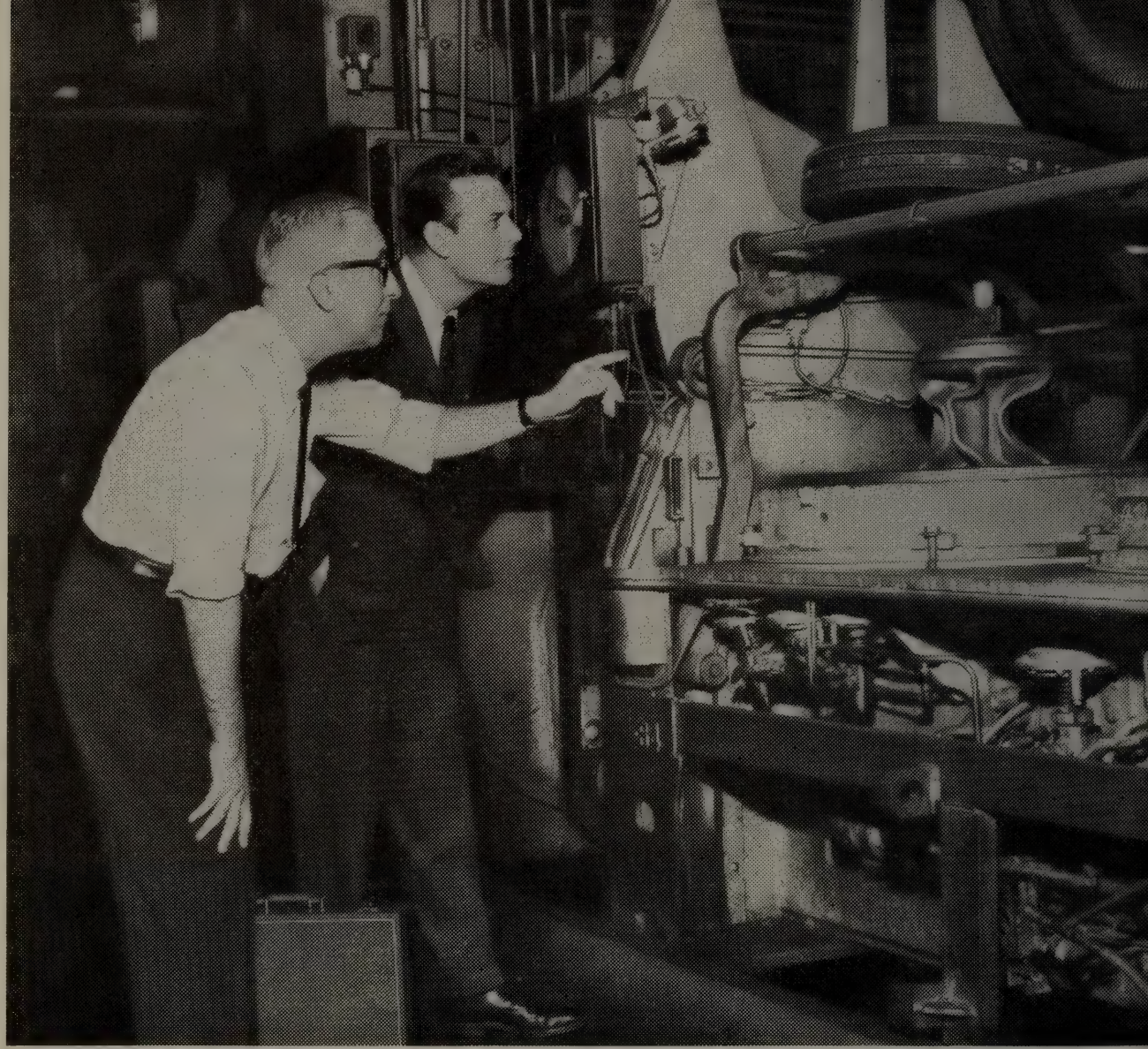
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24	New York	(Gala Concert)
25	Boston	(Tues. I)
28–29	Boston	(Fri.-Sat. II)

OCTOBER

2	Providence	(I)
5–6	Boston	(Fri.-Sat. III)
7	Boston	(Sun. I)
9	Cambridge	(I)
11	Boston	(Rehearsal I)
12–13	Boston	(Fri.-Sat. IV)
15	Boston	(Mon. I)
16	Boston	(Tues. II)
19–20	Boston	(Fri.-Sat. V)
22	Northampton	
23	New Haven	(I)
24	New York	(Wed. I)
25	Brooklyn	(I)
26	New York	(Fri. I)
30	Boston	(Tues. III)

NOVEMBER

1	Boston	(Rehearsal II)
2–3	Boston	(Fri.-Sat. VI)
5	Boston	(Mon. II)
6	Providence	(II)
9–10	Boston	(Fri.-Sat. VII)
11	Boston	(Sun. II)
13	Cambridge	(II)
16–17	Boston	(Fri.-Sat. VIII)
19	Plymouth	
20	Boston	(Tues. IV)
23–24	Boston	(Fri.-Sat. IX)
26	Hartford	(I)
27	New London	
28	New York	(Wed. II)
29	Brooklyn	(II)
30	New York	(Fri. II)

DECEMBER

3	Boston	(Mon. III)
4	Cambridge	(III)
7–8	Boston	(Fri.-Sat. X)
11	Providence	(III)
14–15	Boston	(Fri.-Sat. XI)
16	Boston	(Sun. III)
18	Boston	(Tues. V)
28–29	Boston	(Fri.-Sat. XII)

JANUARY

1	Boston	(Tues. VI)
4–5	Boston	(Fri.-Sat. XIII)
7	Storrs	
8	New Haven	(II)
9	New York	(Wed. III)
10	Brooklyn	(III)
11	New York	(Fri. III)

JANUARY (*continued*)

15	Cambridge	(IV)
17	Boston	(Rehearsal III)
18–19	Boston	(Fri.-Sat. XIV)
21	Boston	(Mon. IV)
22	Boston	(Tues. VII)
25–26	Boston	(Fri.-Sat. XV)
29	Providence	(IV)

FEBRUARY

1–2	Boston	(Fri.-Sat. XVI)
3	Boston	(Sun. IV)
7	Boston	(Rehearsal IV)
8–9	Boston	(Fri.-Sat. XVII)
11	Boston	(Mon. V)
12	Boston	(Tues. VIII)
15–16	Boston	(Fri.-Sat. XVIII)
18	Hartford	(II)
19	Philadelphia	
20	New York	(Wed. IV)
21	Brooklyn	(IV)
22	New York	(Fri. IV)
24	Boston	(Sun. V)
26	Cambridge	(V)
28	Boston	(Rehearsal V)

MARCH

1–2	Boston	(Fri.-Sat. XIX)
3	Boston	(Pension Fund)
7	Boston	(Rehearsal VI)
8–9	Boston	(Fri.-Sat. XX)
11	Boston	(Mon. VI)
12	Providence	(V)
15–16	Boston	(Fri.-Sat. XXI)
17	Baltimore	
18	Washington	(I)
19	Washington	(II)
20	New York	(Wed. V)
21	Brooklyn	(V)
22	New York	(Fri. V)
26	Cambridge	(VI)
28	Boston	(Rehearsal VII)
29–30	Boston	(Fri.-Sat. XXII)

APRIL

2	Boston	(Tues. IX)
4	Boston	(Rehearsal VIII)
5–6	Boston	(Fri.-Sat. XXIII)
7	Boston	(Sun. VI)
9	Boston	(Tues. X)
11–13	Boston	(Thurs.-Sat. XXIV)

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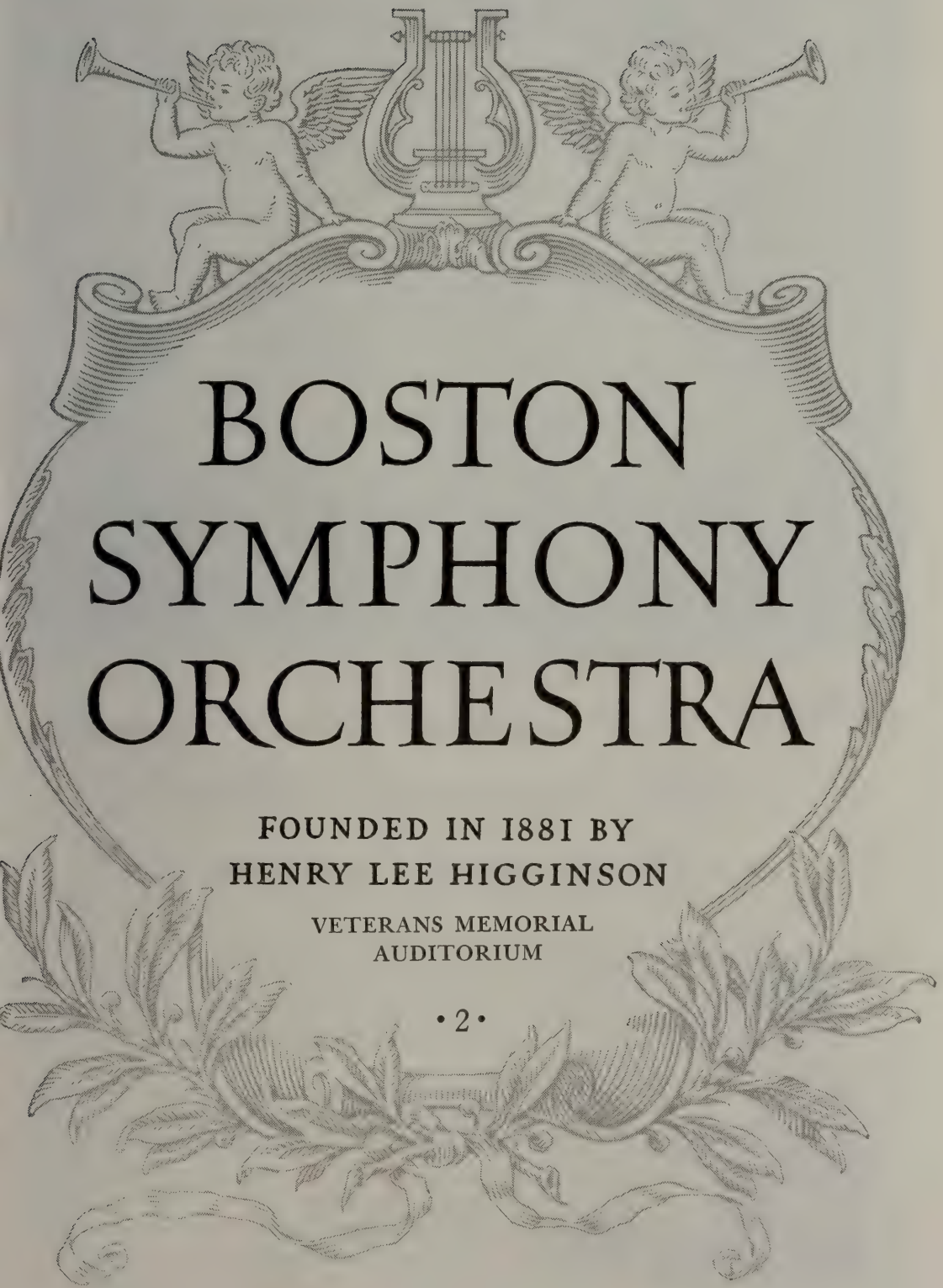
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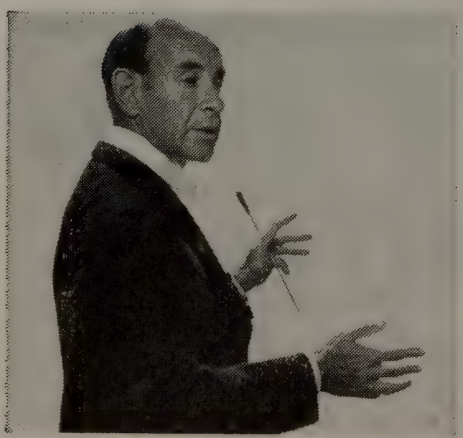
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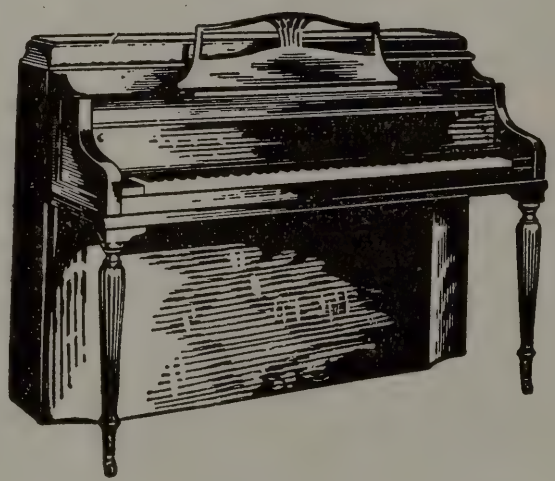
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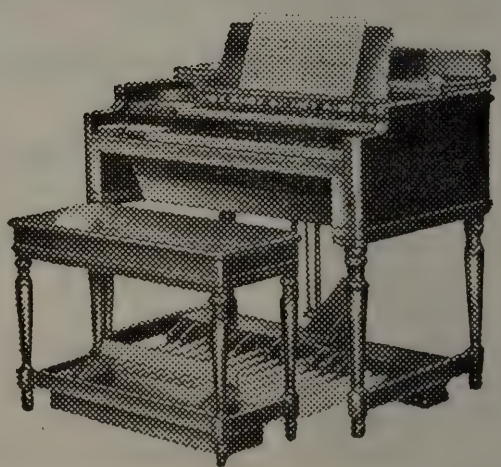
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I. Ziemlich langsam; Lebhaft
II. Romanze: Ziemlich langsam
III. Scherzo: Lebhaft
IV. Langsam; Lebhaft

(Played without pause)

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SHOSTAKOVITCH Symphony No. 10, in E minor, *Op.* 93

I. Moderato
II. Allegro
III. Allegretto
IV. Andante; Allegro

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SYMPHONY IN D MINOR, No. 4, *Op.* 120

By ROBERT SCHUMANN

Born in Zwickau, June 8, 1810; died in Endenich, July 29, 1856

Composed in 1841, at Leipzig, this symphony was first performed at a Gewandhaus concert on December 6 of the same year. Schumann made a new orchestration in December, 1851, at Düsseldorf, and the revision was performed there on March 3, 1853, at the Spring Festival of the lower Rhine. It was published in December, 1853, as his Fourth Symphony.

The instrumentation consists of 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani and strings.

SCHUMANN wrote this symphony a few months after the completion of his First Symphony in B-flat. The D minor Symphony was numbered four only because he revised it ten years later and did not publish it until 1853, after his three others had been written and published (the Second in 1846, the Third in 1850). This symphony, then, was the second in order of composition. It belongs to a year notable in Schumann's development. He and Clara Wieck were married in the autumn of 1840, and this event seems to have stirred in him a new and significant creative impulse: 1840 became a year of songs in sudden and rich profusion, while in 1841 he sensed for the first time in full degree the mastery of symphonic forms. He had written two years before to Heinrich Dorn, once his teacher in composition: "I often feel tempted to crush my piano — it is too narrow for my thoughts. I really have very little practice in orchestral music now; still I hope to master it." The products of 1841 show that he worked as well as dreamed toward that end. As Mr. W. J. Henderson has well described this moment of his life: "The tumult of young love lifted him from the piano to the voice. The consummation of his manhood, in the union with a woman of noble heart and commanding intellect, led him to the orchestra. In 1841 he rushed into the symphonic field, and composed no less than three of his orchestral works." *

These works were the First, the "Spring" Symphony, which he began in January 1841, four months after his marriage, and completed in a few weeks; the "Overture, Scherzo and Finale" of April and May, and the D minor Symphony, which occupied the summer months. There

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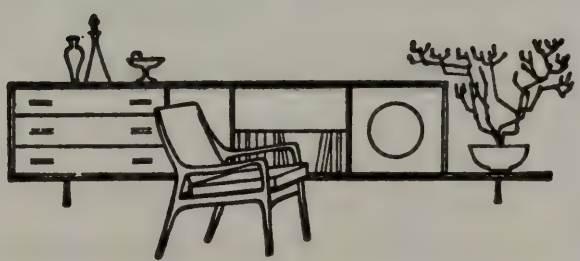
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might also be mentioned the *"Phantasie"* in A minor, composed in the same summer, which was later to become the first movement of the piano concerto. But the two symphonies, of course, were the triumphant scores of the year. The D minor Symphony, no less than its mate, is music of tender jubilation, intimately bound with the first full spring of Schumann's life — like the other a nuptial symphony, instinct with the fresh realization of symphonic power.

The first performance was at a Gewandhaus concert on December 6, Ferdinand David conducting. It was a friendly event, Clara Schumann playing piano solos by their colleagues Mendelssohn, Chopin, Sterndale Bennett. She appeared jointly with Liszt, in his "Hexameron" for two pianos. Schumann's new "Overture, Scherzo, and Finale" was also played. Unfortunately, the success of the B-flat major Symphony in the previous March was by no means repeated in the new D minor Symphony. The criticisms were not favorable. Clara Schumann, who always defended her husband, wrote that "Robert's Symphony was not especially well performed," and the composer himself added: "It was probably too much of me at a single sitting; and we missed Mendelssohn's conducting too; but it doesn't matter, for I know the things are good, and will make their way in their own good time."

But Schumann laid the work aside. It does not seem that he could

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have considered a revision for some time, for he offered the manuscript to a publisher in 1843 or 1844 as his "Second Symphony, Op. 50." According to the testimony of Brahms, many years later, Schumann's dissatisfaction with the symphony preceded its first performance. "Schumann was so upset by a first rehearsal that went off badly," wrote Brahms to Herzogenberg, October 1886, "that subsequently he orchestrated the symphony afresh at Düsseldorf." This revision was made in December, 1851. The fresh score was performed at Düsseldorf on March 3, 1853, at the Spring Festival of the lower Rhine. This time the work had a decided success, despite the quality of the orchestra which, according to Brahms, was "bad and incomplete," and notwithstanding the fact that Schumann conducted, for by the testimony of his contemporaries, he was conspicuously ineffectual at the head of an orchestra. When in the following autumn the committee urged that Schumann conduct only his own works in the future, Clara wrote bitterly about the incident.

From the following letter (to Verhulst) it appears that Schumann made the revision because of urgent friends: "When we last heard that Symphony at Leipzig, I never thought it would reappear on such an occasion as this. I was against its being included, but was persuaded by some of the committee who had heard it. I have scored it afresh,

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and it is now more effective." Schumann dedicated the symphony to Joseph Joachim, who was then twenty-two years old. He wrote on the manuscript: "When the first tones of this symphony were awakened, Joseph Joachim was still a little fellow; since then the symphony and still more the boy have grown bigger, wherefore I dedicate it to him, although only in private." The score was published in December, 1853.

• •

The Symphony is integrated by the elimination of pauses between the movements, and by thematic recurrence, the theme of the introduction reappearing at the beginning of the slow movement, a phrase from the slow movement in the Trio of the Scherzo. The principal theme of the first movement is used in the Finale, and a subsidiary theme in the first movement becomes the leading theme in the Finale. This was a true innovation, foreshadowing the cyclic symphonies of many years later. "He desires," in the opinion of Mr. Henderson, "that the hearer's feelings shall pass, as his own did, from one state to the next without interruption. In a word, this is the first symphonic poem, a form which is based upon the irrefutable assertion that 'there is no break between two successive emotional states.' " Its "community of theme is nothing more or less than an approach to the *leit motive* system." The Symphony is the most notable example of the symphonic Schumann abandoning customary formal procedure to let his romantic imagination take hold and shape his matter to what end it will. It should be borne in mind that the Symphony was first thought of by its composer as a symphonic fantasia, that it was published by him as "Introduction, Allegro, Romanze, Scherzo and Finale, in One Movement." It was in this, the published version, that he eliminated pauses between the movements, although this does not appear in the earlier version save in the joining of the scherzo and finale. The work, save in the slow movement, has no "recapitulations" in the traditional sense, no

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cut and dried summations. Warming to his theme, Schumann expands to new thematic material and feels no necessity for return. The score is unmistakably of one mood. It is integrated by the threads of like thoughts. Thematic recurrence becomes inevitable, because this unity of thought makes it natural.

The first movement is finely oblivious of academic requirements. The whole movement hangs upon the reiteration of the principal theme, a restless, running figure in sixteenth notes which appears and reappears constantly in every part of the orchestra, entwined with others. There is no contrasting second theme, but only a slight deviation from this one. Two episodic themes — the one consisting of brief rhythmic chords, the other of a flowing melody — carry the movement to its end in a triumphant D major. The *Romanze* is in song form. The melody from the introduction to the first movement is introduced in the first part, while in the middle section the violin solo weaves a delicate embroidery. The Trio of the Scherzo is based upon the ornamental solo passage from the slow movement. After the repetition of the main section, the Trio again begins, recalling the precedent of Beethoven where the Scherzo theme would be expected to break in and bring a conclusion. Instead, the Trio dies away in a long diminuendo, and leads into the introduction to the Finale (a true bridge passage, which has been compared to the famous pages which connect the last two movements of Beethoven's Fifth Symphony). This introduction brings back the motto-like principal theme of the first movement, which still appears as an accompaniment to the initial theme of the Finale — broadly proclaimed. The second subject recalls the *Larghetto* from Beethoven's Second Symphony. The development and conclusion are characteristically free.

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SHOSTAKOVITCH AND HIS TENTH SYMPHONY

THE First Symphony by Shostakovitch, composed when he was nineteen, was welcomed in the Western world as music of youthful ebullience, charm and free fantasy, the work of what promised to be the first important composer to have been born in Soviet Russia. His Second and Third were bound up with revolutionary subjects, but were not successful even in his own country, and were soon forgotten. He wrote his Fourth Symphony shortly after his opera, *Lady Macbeth of Mzensk,* but when in 1936 Pravda, the official organ of the Central Committee of the Communist Party, categorically denounced that opera, the new symphony succumbed with it and was withdrawn before it could be performed. The Fifth Symphony, composed in 1937, enjoyed a distinct success and Shostakovitch was returned into public favor.

Richard Burgin was the first to conduct the symphonic music of Shostakovitch in Boston, introducing the First Symphony in 1935, the Fifth in 1939. Serge Koussevitzky became a champion of this composer in the following season, ultimately conducting not only the First and Fifth Symphonies but all that followed during his tenure – the Sixth,

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Seventh, Eighth and Ninth.* The interest in Shostakovitch in the United States had continued to grow, and orchestras competed (and paid well) for the privilege of a first performance. Of the new symphonies, the Seventh, popularly known as the "Leningrad" Symphony, had a topical interest, having been begun during the German siege of that capital in 1941.

After the Ninth, which shortly followed the close of the war, a cheerful work in marked contrast with the dark or violent moods of the Seventh or Eighth, Shostakovitch did not return to the symphonic form for eight years. Meanwhile, in 1948, the Central Committee came out with its condemnation of "formalism in music," and Shostakovitch was among the victims together with Prokofiev and lesser lights.

The Tenth Symphony, first heard in 1953, had a mixed reception in Russia. The directive of the Communist Party had denounced cacophony, "incomprehensible" sounds, and had insisted that music should be immediately intelligible to the people at large, that it should avoid "personal idiosyncrasy."

In 1958, the era of Stalin having passed, there was another change in the esthetic climate. An official article was headed "A Rectification of Errors." The composers who had been under a cloud were re-instated. One cannot attempt to imagine the troubled state of mind of Shostakovitch as, after many years of having his "errors" pointed out to him by those who presumed to know what was going on in his innermost soul, a second Committee pointed out the errors of the first. The "errors" of Shostakovitch were a free and genuine musical impulse, a tonal dramatic sense which he was not always inclined to apply to politics, a lively fantasy which was condemned as "meaningless grotes-

* Each of these symphonies but the Eighth has been performed at the Providence concerts.

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query." How Shostakovitch really felt at any time may never be known. His various public statements breathe not a word of protest against regimentation. He was observed, on his visits to the United States in 1949 and 1959, as close-mouthed, retiring and painfully shy. His several published pronouncements about his music read as if he were a mouthpiece of the party line. Perhaps he is naturally docile, having been raised in a socialist state and having known no other. Perhaps, as when suddenly and without plausible reason he was twice declared an untouchable, he felt resentment but had to hold his tongue.

The present point of view is that music should have a "philosophical" (i.e. political) purpose, that it should conform to "socialist realism," avoid gloomy introspection, promote nationalistic fervor, praise present and commemorate past patriotic heroism.

In his Eleventh and Twelfth Symphonies Shostakovitch had obediently sought to satisfy these expectations. The Eleventh depicts the political insurrection of 1905 and the Twelfth the Revolution of 1917, with movements labelled after events in each. The performance of many of his works at Edinburgh last summer in the composer's presence brought an interesting Western commentary on his latest musical peregrinations. Listened to with considerable interest were the Fourth Symphony, once banned and now revived, the Eleventh Symphony and the Twelfth. They were critically valued in terms of a distinct descent in that order.

When the Eleventh Symphony was performed at Edinburgh, Desmond Shawe-Taylor wrote with qualifications about it, admitting that "there is no denying its evocative and picturesque qualities." For the Twelfth Symphony he had no good word nor apparently had anyone else. This critic had written (in the *New Statesman,* in 1958) that

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Shostakovitch "had at last found the true path with his large, original, and truly impressive Tenth Symphony." Yet when the Tenth was first performed in New York the *Herald Tribune* found it "sprawling, noisy, lacking in coherent style and even culture, that bugaboo of bourgeois respectability." On the same day the *New York Times* praised the Symphony as "obviously the strongest and greatest symphony that Shostakovitch has yet produced. One would say that it is the first score in the symphonic form that proclaims the complete independence and integration of his genius." The obvious answer to critical disagreement is independent and open-minded listening.

The Tenth Symphony is at least an indication that Shostakovitch has been able to go his own way, aware no doubt that the kind of errors condemned by self-appointed judges can be over-ridden by popular acclaim. One recalls how the angry chalk marks of Beckmesser are swept away by the spontaneous enthusiasm of the multitude in the last scene of *Die Meistersinger,* wherein Wagner has demonstrated a profound artistic truth. Shostakovitch in his Tenth Symphony has spoken over the heads of carping party-line critics to address the last arbiter, the public at large.

The Tenth Symphony has obviously made its Soviet critics ill at ease because while they respect the newly affirmed mastery of Shostakovitch

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and are strongly impressed by the music, this work has an uncomfortable way of ignoring official pronouncements and following its own course. Those who look to the composer for a joyous summons to a communal life of unclouded felicity find here instead music of somber and even tragic import. It is intensely personal. Shostakovitch has listened to inner promptings quite unconnected with national events or official directive advice. Dmitri Rabinovich, in his study of the composer published in 1959, devotes a whole chapter to the Tenth Symphony, trying to justify it with the current point of view, to find in it an "ideological content."* Since it is obviously a personal utterance, which would never do, it must be found to contain a dualism, a relation between the composer and his surroundings, "I and the World," or "The Artist and Reality." When challenging dissonances appear, they must be a portrayal of "the force of evil" like the generalized evil image of invasion in the "Leningrad" Symphony which in that work the artist opposes and overcomes. "The composer cannot

* Philip Hale, in quoting over-industrious musical analysts, was reminded of "the man 'of meager aspect with sooty hands and face' seen by Captain Lemuel Gulliver at the Academy of Lagado, engaged for eight years upon a project of extracting sunbeams from cucumbers."



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extricate himself from the struggle going on in the world," writes Rabinovich. "It is the ethic duty of the artist, especially the Soviet artist, to remember this." If a symphony turns pessimistic it cannot remain so. Kabalevsky looks for the hopeful note and finds it in the cheerful finale in E major, a traditional lively close, but not as definitely a march as those found in the finales of the Fifth and Sixth. Mr. Kabalevsky hopes that the next symphony, continuing in this vein, "will embody sunlight and joys of life" and thus save Shostakovitch from error and move him to remain in the prescribed "optimistic" mood. This, in the Eleventh and Twelfth Symphonies he has not done; he has otherwise obliged by turning to past patriotic heroism.

In the Tenth then, and only in the Tenth in recent years, he has felt free to be himself, to write a symphony as uninstructed as his concertos. He has been repeatedly urged to give some explanation of the Tenth, to justify his intent, but without success. "The author," writes Rabinovich, "declined to give any commentary on the piece, not a single line for the press and nothing verbal, not even in private talks." Shostakovitch would only say: "It would be much more interesting for me to know what the listener thinks and to hear his remarks." After this neat parry he took refuge in a safe generalization: "I wanted to portray human emotions and passions." Since he is at least as human as the next fellow, he shares their emotions and passions but also transcends them in the emotional art of music where he is far more sensitive to beauty, to tonal variety, to richness of expression than the average listeners, and to that extent more worth their attention. By Western standards and by all traditional standards, the more he has succeeded in expressing his particular "human emotions and passions," the more treasurable the result as, in these late years, the Tenth Symphony seems to prove.

J. N. B.

SYMPHONY No. 10, *Op.* 93

By DMITRI SHOSTAKOVITCH

Born in St. Petersburg, Russia, September 25, 1906

This symphony was composed in 1953 and completed on October 27 of that year. The first performance was given in Leningrad on December 17 following, and conducted by Eugene Mravinsky, who introduced it in Moscow on December 28. The first performance in the United States was on October 14, 1954, by the Philharmonic Symphony Society of New York under the direction of Dimitri Mitropoulos. The Symphony was performed in Boston on February 10, 1960, by the New England Conservatory Orchestra, James Dixon, conductor.

The symphony is scored for 2 flutes and 2 piccolos, 3 oboes and English horn,

3 clarinets and E-flat clarinet, 3 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, percussion and strings. The percussion includes bass drum, triangle, snare drum, cymbals, tambourine, tam-tam and xylophone.

THE symphony opens softly in the lower strings with a thematic "motto" which is to recur. The motto is somber, even ominous; it generates a melodic current within the realm of the string orchestra until a clarinet solo enters to play what could be called the principal theme, which develops naturally from the undulant voice weaving of the introduction. After treatment by the full orchestra and a return of the clarinet solo, a contrasting theme is introduced by the flute, a theme in rhythmic eighths, which, in combination, adds brilliance and spirit to what has been a flowing legato movement. The development is a gradual building up of tension to climaxes of increasing strength. There is a subsidence and a return of the rhythmic theme now by two clarinets in thirds. At last the motto theme in the low strings returns to bring a pianissimo close.

The second movement, replete with rapid rhythmic passages, recalls the scherzo style of the earlier Shostakovitch, but the mood belies the word, which indeed does not appear in the score. It is a movement of almost frenzied excitement, strongly underlined by the percussion section, in which the snare drum becomes dominant.

The third movement maintains in its opening theme the poised and staccato rhythm associated with the traditional term "allegretto," but it has none of the lightness and airiness associated with that tempo. The key is C minor. After a largo section featuring the French horn and English horn over a pizzicato accompaniment, the music becomes incisive, biting, relentless, and again brings the full percussion into play. The movement dies away at last on fragments of the theme.

The final movement opens in an andante tempo in a mood resembling that of previous slow movements of this composer. The oboe, flute and bassoon alternately carry the melody over low sustained strings, the flute at last probing its highest range (as in the Sixth Symphony). The allegro brings in a sudden and tumultuous E major, music of great brilliance built on rapid string passages. There is a quiet section conspicuous for a bassoon solo, and a close in triple fortissimo.

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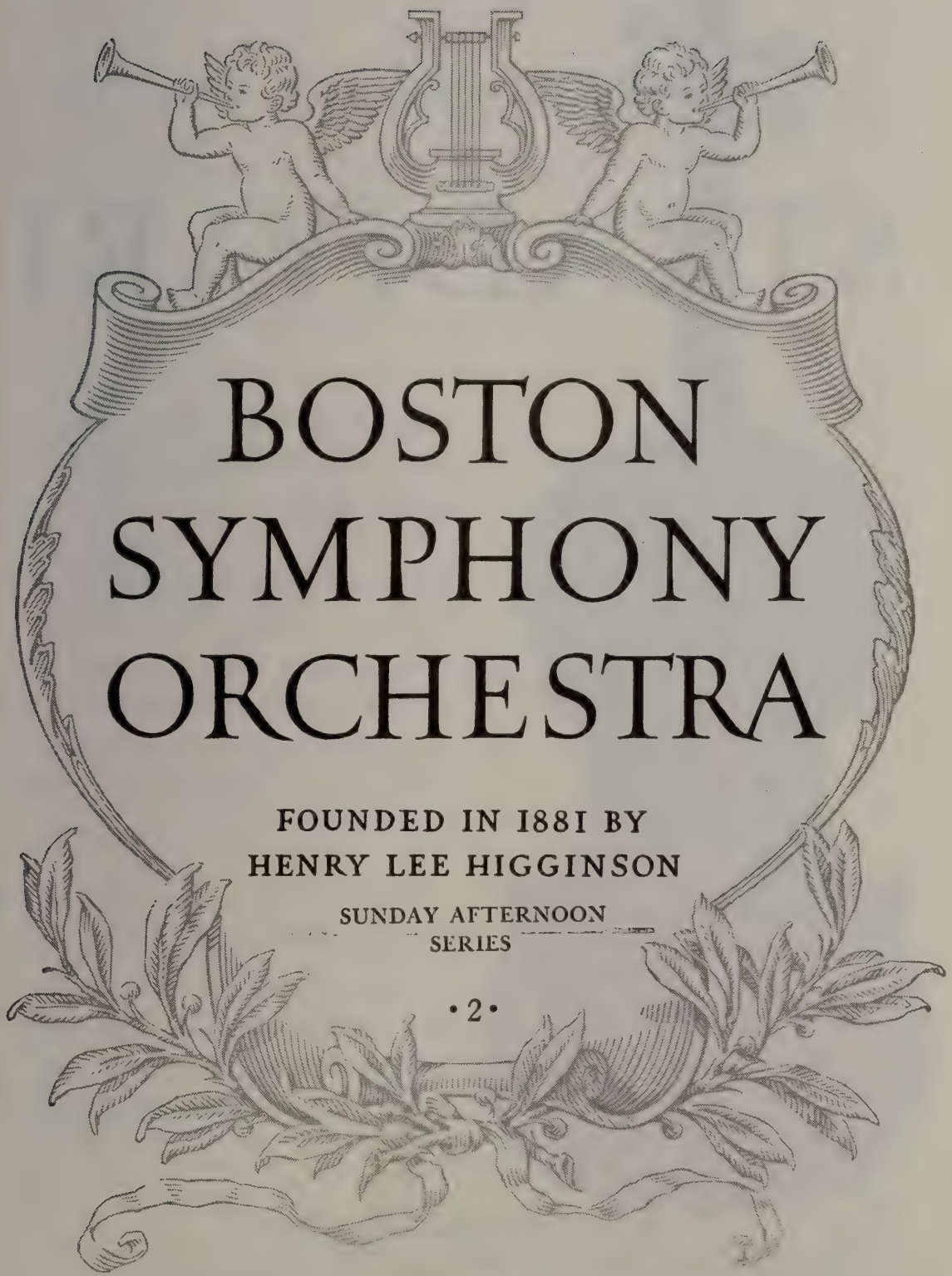
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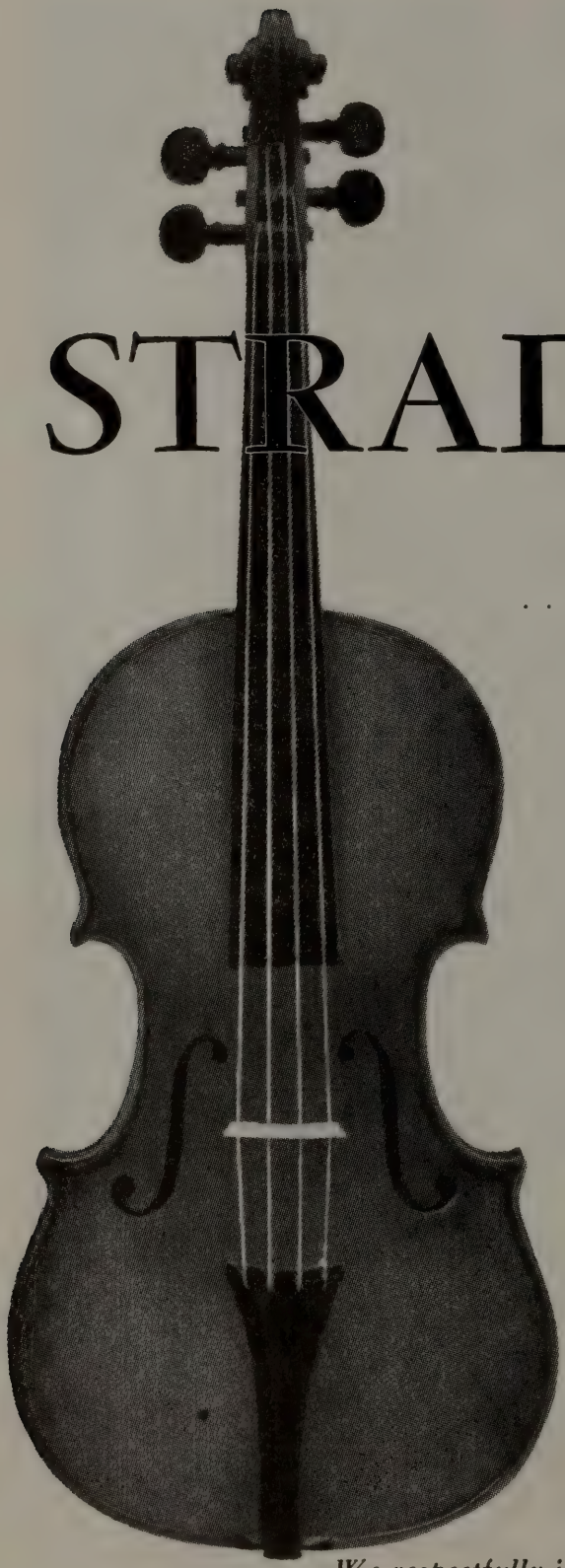
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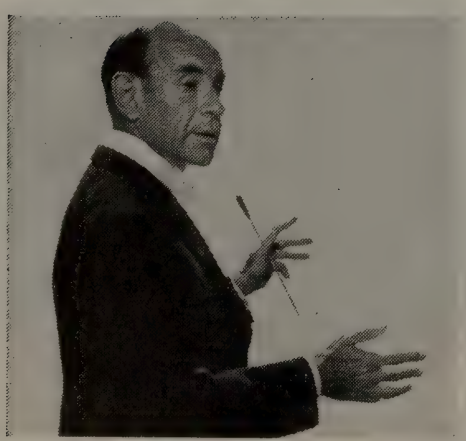
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EXHIBITION

Pictures from the Shore Gallery are now on view.

• •

THE SOLOIST

Geza Anda was born in Budapest on November 19, 1921. He studied with Dohnányi at the Royal Academy of Music in Budapest. He went to Berlin to study in 1941, and gave successful concerts there. He managed to escape from Germany and settled in Switzerland, making Zurich his home and eventually becoming a Swiss citizen. Having played throughout Europe after the war, he made his American debut in Philadelphia in October, 1955. He is now making his sixth American tour, with engagements which have not prevented him from playing in Europe. Each summer he gives recitals at the Salzburg Festival, likewise playing the concertos of Mozart with a chamber orchestra. He thus perpetuates the practice of the late Edwin Fischer by conducting Mozart's concertos from the piano. He has succeeded Fischer at

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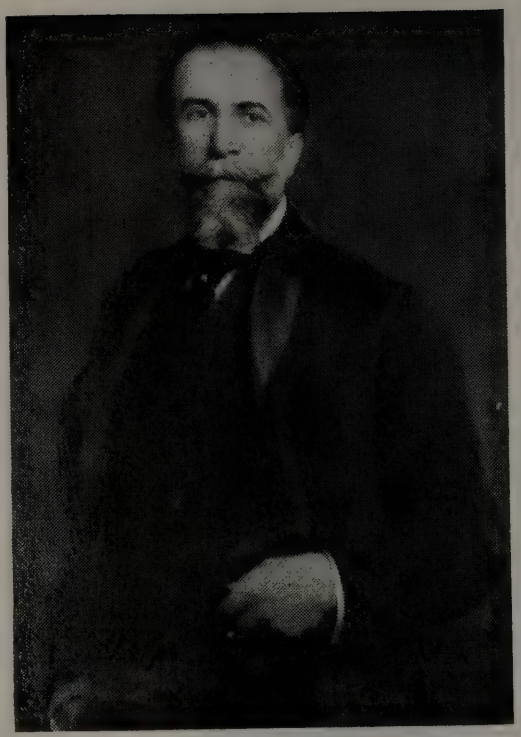
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Lucerne where he has given master courses in the last three seasons.

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PORTRAIT OF GERICKE

At the Friends' Meeting on October 18, it was announced that a portrait of Wilhelm Gericke, the second conductor of this Orchestra (1884–89 and 1898–1906), had been presented to the Orchestra by his daughter, Miss Kathryn Gericke, now a resident of Cambridge. The portrait hangs in the Ancient Instrument room at the left end of the first balcony corridor, where there may be seen portraits of the first conductor, Sir George Henschel, Serge Koussevitzky, and Henry Lee Higginson.



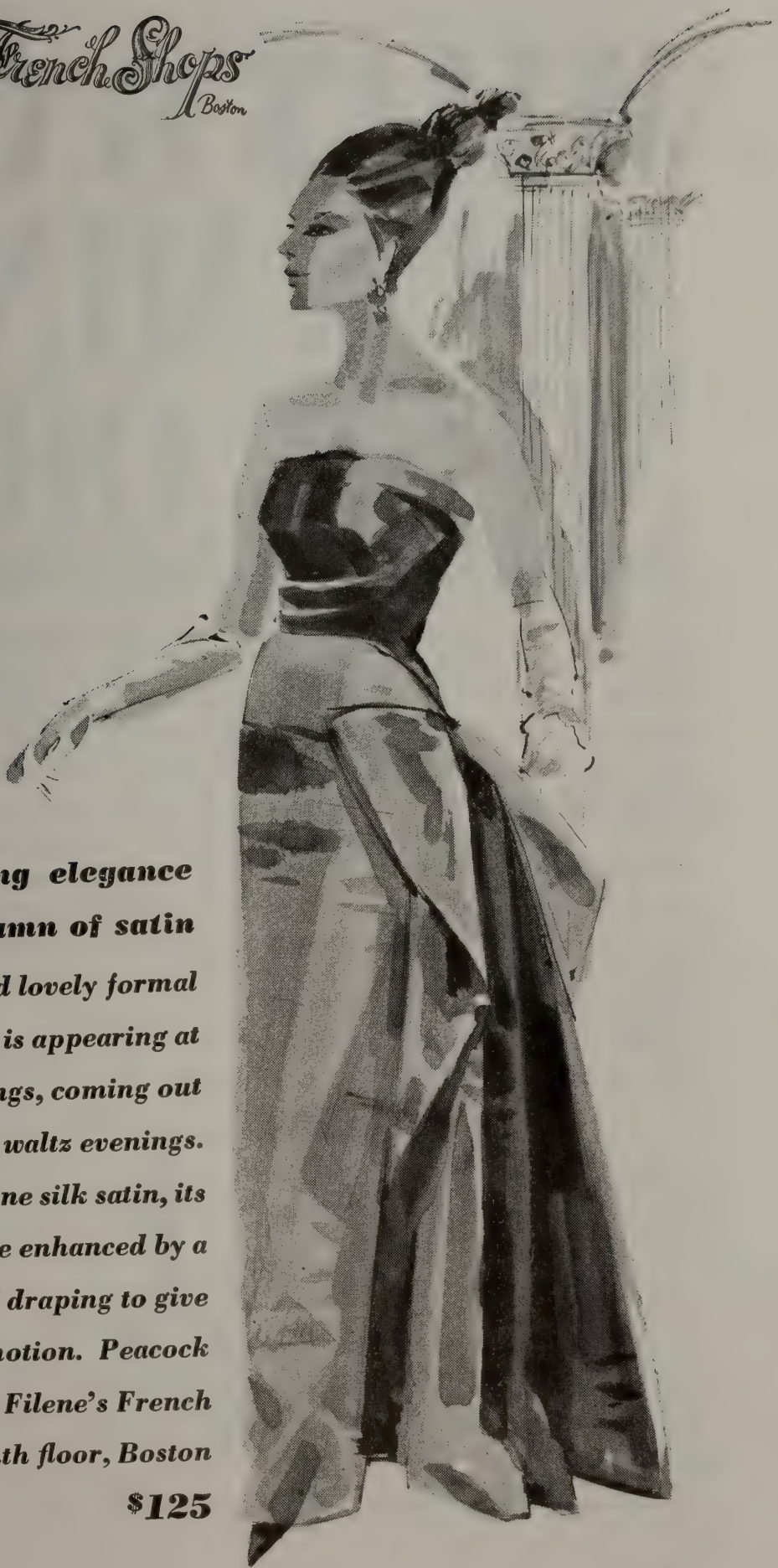
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Second Program

SUNDAY AFTERNOON, NOVEMBER 11, *at* 3:00 *o'clock*

SCHUMANN Symphony No. 4, in D minor, *Op.* 120

I. Ziemlich langsam; Lebhaft
II. Romanze: Ziemlich langsam
III. Scherzo: Lebhaft
IV. Langsam; Lebhaft

(Played without pause)

PISTON Symphony No. 7

I. Con moto
II. Adagio pastorale
III. Allegro festevole

INTERMISSION

BARTÓK Concerto No. 2 for Piano and Orchestra

I. Allegro
II. Adagio
III. Allegro molto

MENDELSSOHN Scherzo and Wedding March from the Incidental Music to "A Midsummer Night's Dream," *Op.* 61

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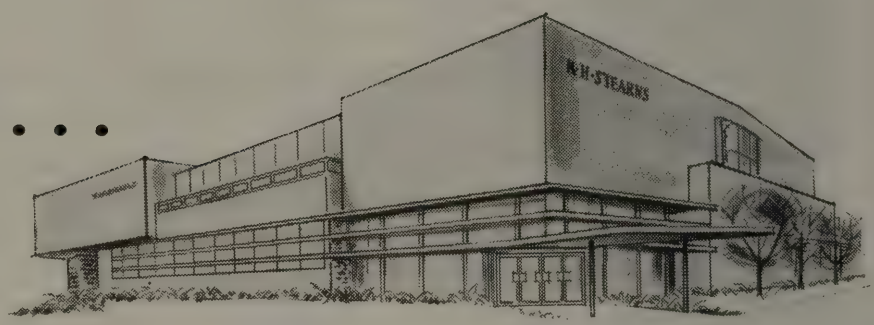
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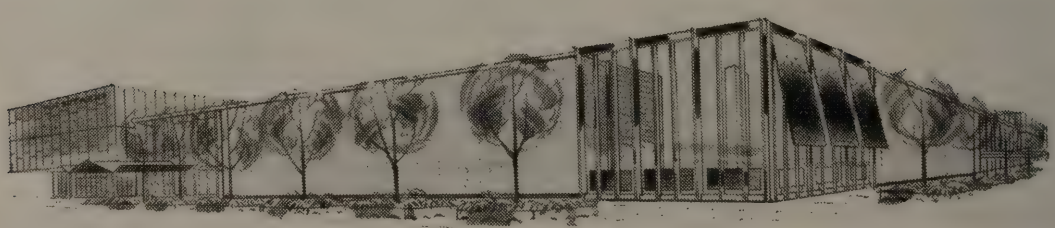
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SYMPHONY IN D MINOR, No. 4, *Op.* 120

By ROBERT SCHUMANN

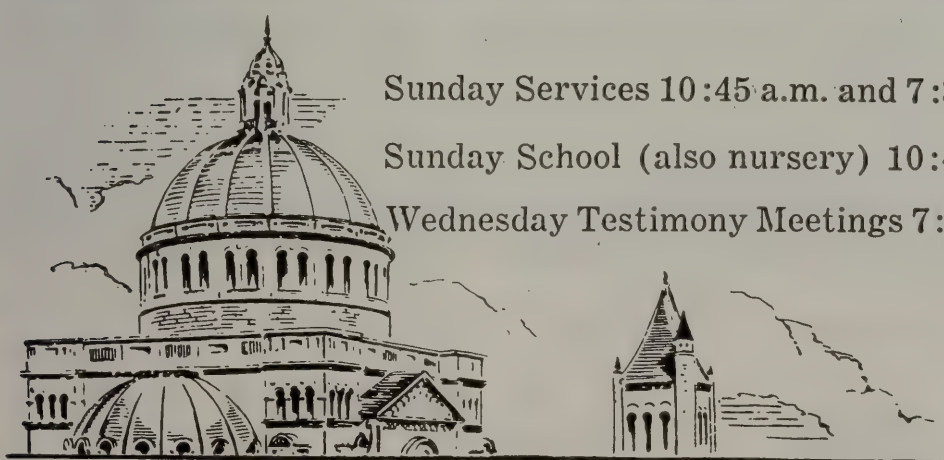
Born in Zwickau, June 8, 1810; died in Endenich, July 29, 1856

Composed in 1841, at Leipzig, this symphony was first performed at a Gewandhaus concert on December 6 of the same year. Schumann made a new orchestration in December, 1851, at Düsseldorf, and the revision was performed there on March 3, 1853, at the Spring Festival of the lower Rhine. It was published in December, 1853, as his Fourth Symphony.

The instrumentation consists of 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani and strings.

SCHUMANN wrote this symphony a few months after the completion of his First Symphony in B-flat. The D minor Symphony was numbered four only because he revised it ten years later and did not publish it until 1853, after his three others had been written and published (the Second in 1846, the Third in 1850). This symphony, then, was the second in order of composition. It belongs to a year notable in Schumann's development. He and Clara Wieck were married in the autumn of 1840, and this event seems to have stirred in him a new and significant creative impulse: 1840 became a year of songs in sudden and rich profusion, while in 1841 he sensed for the first time in full degree the mastery of symphonic forms. He had written two years before to Heinrich Dorn, once his teacher in composition: "I often

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feel tempted to crush my piano — it is too narrow for my thoughts. I really have very little practice in orchestral music now; still I hope to master it." The products of 1841 show that he worked as well as dreamed toward that end. As Mr. W. J. Henderson has well described this moment of his life: "The tumult of young love lifted him from the piano to the voice. The consummation of his manhood, in the union with a woman of noble heart and commanding intellect, led him to the orchestra. In 1841 he rushed into the symphonic field, and composed no less than three of his orchestral works." *

These works were the First, the "Spring" Symphony, which he began in January 1841, four months after his marriage, and completed in a few weeks; the "Overture, Scherzo and Finale" of April and May, and the D minor Symphony, which occupied the summer months. There might also be mentioned the *"Phantasie"* in A minor, composed in the same summer, which was later to become the first movement of the piano concerto. But the two symphonies, of course, were the triumphant scores of the year. The D minor Symphony, no less than its mate, is music of tender jubilation, intimately bound with the first full spring of Schumann's life — like the other a nuptial symphony, instinct with the fresh realization of symphonic power.

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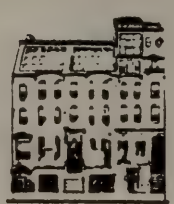
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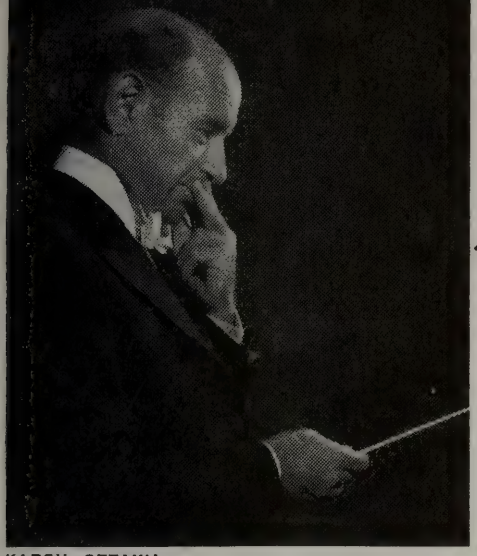
The first performance was at a Gewandhaus concert on December 6, Ferdinand David conducting. It was a friendly event, Clara Schumann playing piano solos by their colleagues Mendelssohn, Chopin, Sterndale Bennett. She appeared jointly with Liszt, in his "Hexameron" for two pianos. Schumann's new "Overture, Scherzo, and Finale" was also played. Unfortunately, the success of the B-flat major Symphony in the previous March was by no means repeated in the new D minor Symphony. The criticisms were not favorable. Clara Schumann, who always defended her husband, wrote that "Robert's Symphony was not especially well performed," and the composer himself added: "It was probably too much of me at a single sitting; and we missed Mendelssohn's conducting too; but it doesn't matter, for I know the things are good, and will make their way in their own good time."

But Schumann laid the work aside. It does not seem that he could have considered a revision for some time, for he offered the manuscript to a publisher in 1843 or 1844 as his "Second Symphony, Op. 50." According to the testimony of Brahms, many years later, Schumann's dissatisfaction with the symphony preceded its first performance. "Schumann was so upset by a first rehearsal that went off badly," wrote Brahms to Herzogenberg, October 1886, "that subsequently he orchestrated the symphony afresh at Düsseldorf." This revision was





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His personal drive and élan go back to his youth in Vienna. At 20, he hiked 150 miles to Salzburg in hopes of attracting the eye of the great Bruno Walter. For the next three summers, he served as assistant to Walter and Toscanini at Salzburg, coming to New York as assistant conductor of the Metropolitan in 1937. After six years with the Met, he passed from conductorship of the Cleveland Symphony to nine years as director of the Rochester Philharmonic. In 1957, he returned to the Metropolitan.

Mr. Leinsdorf's relative youth in these major posts did not prevent him from establishing himself as a conductor of the front rank—or, for that matter, as a firm disciplinarian. As a lover of music—and people—he is conversely capable of creating a close bond with his orchestras. After rehearsal for his first 1962 concert with the Boston Symphony Orchestra, the musicians applauded him roundly. With a warm, wry objectivity, Mr. Leinsdorf replied, "Thank you. Let's see if you feel this way ten years from now!"

This salute to the new Music Director of the Boston Symphony Orchestra is presented with the reminder that we would also welcome an opportunity to be of service to you.

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made in December, 1851. The fresh score was performed at Düsseldorf on March 3, 1853, at the Spring Festival of the lower Rhine. This time the work had a decided success, despite the quality of the orchestra which, according to Brahms, was "bad and incomplete," and notwithstanding the fact that Schumann conducted, for by the testimony of his contemporaries, he was conspicuously ineffectual at the head of an orchestra. When in the following autumn the committee urged that Schumann conduct only his own works in the future, Clara wrote bitterly about the incident.

From the following letter (to Verhulst) it appears that Schumann made the revision because of urgent friends: "When we last heard that Symphony at Leipzig, I never thought it would reappear on such an occasion as this. I was against its being included, but was persuaded by some of the committee who had heard it. I have scored it afresh, and it is now more effective." Schumann dedicated the symphony to Joseph Joachim, who was then twenty-two years old. He wrote on the manuscript: "When the first tones of this symphony were awakened, Joseph Joachim was still a little fellow; since then the symphony and still more the boy have grown bigger, wherefore I dedicate it to him, although only in private." The score was published in December, 1853.

• •

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The Symphony is integrated by the elimination of pauses between the movements, and by thematic recurrence, the theme of the introduction reappearing at the beginning of the slow movement, a phrase from the slow movement in the Trio of the Scherzo. The principal theme of the first movement is used in the Finale, and a subsidiary theme in the first movement becomes the leading theme in the Finale. This was a true innovation, foreshadowing the cyclic symphonies of many years later. "He desires," in the opinion of Mr. Henderson, "that the hearer's feelings shall pass, as his own did, from one state to the next without interruption. In a word, this is the first symphonic poem, a form which is based upon the irrefutable assertion that 'there is no break between two successive emotional states.'" Its "community of theme is nothing more or less than an approach to the *leit motive* system." The Symphony is the most notable example of the symphonic Schumann abandoning customary formal procedure to let his romantic imagination take hold and shape his matter to what end it will. It should be borne in mind that the Symphony was first thought of by its composer as a symphonic fantasia, that it was published by him as "Introduction, Allegro, Romanze, Scherzo and Finale, in One Movement." It was in this, the published version, that he eliminated pauses between the movements, although this does not appear in the earlier



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version save in the joining of the scherzo and finale. The work, save in the slow movement, has no "recapitulations" in the traditional sense, no cut and dried summations. Warming to his theme, Schumann expands to new thematic material and feels no necessity for return. The score is unmistakably of one mood. It is integrated by the threads of like thoughts. Thematic recurrence becomes inevitable, because this unity of thought makes it natural.

The first movement is finely oblivious of academic requirements. The whole movement hangs upon the reiteration of the principal theme, a restless, running figure in sixteenth notes which appears and reappears constantly in every part of the orchestra, entwined with others. There is no contrasting second theme, but only a slight deviation from this one. Two episodic themes – the one consisting of brief rhythmic chords, the other of a flowing melody – carry the movement to its end in a triumphant D major. The *Romanze* is in song form. The melody from the introduction to the first movement is introduced in the first part, while in the middle section the violin solo weaves a delicate embroidery. The Trio of the Scherzo is based upon the ornamental solo passage from the slow movement. After the repetition of the main section, the Trio again begins, recalling the precedent of

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Beethoven where the Scherzo theme would be expected to break in and bring a conclusion. Instead, the Trio dies away in a long diminuendo, and leads into the introduction to the Finale (a true bridge passage, which has been compared to the famous pages which connect the last two movements of Beethoven's Fifth Symphony). This introduction brings back the motto-like principal theme of the first movement, which still appears as an accompaniment to the initial theme of the Finale – broadly proclaimed. The second subject recalls the *Larghetto* from Beethoven's Second Symphony. The development and conclusion are characteristically free.

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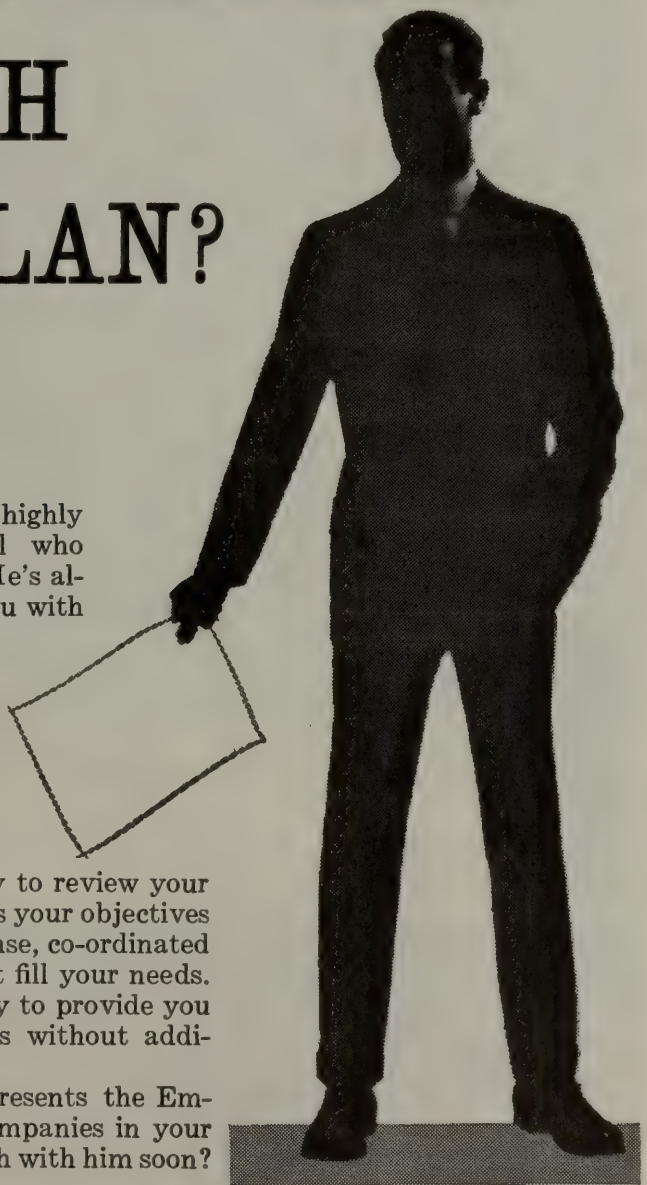
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Walter Piston composed his Seventh Symphony by a commission of the Philadelphia Orchestra Association. It was performed in Philadelphia under the direction of Eugene Ormandy on February 10, 1962, and also performed by the Philadelphia Orchestra in New York, and in Boston (March 21, 1962). This Symphony was awarded the Pulitzer Prize in Music. The following orchestration is required: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, triangle, snare drum, tambourine, tam tam, wood block, 2 harps and strings.

THE composer supplied the information for the first performance that in composing this work he was conscious of being influenced by the sound of the specific orchestra (the Philadelphia) for which he was writing — "a circumstance I had already experienced in my Sixth Symphony, written for the Boston Symphony Orchestra. Although I am somewhat less familiar with the Philadelphia Orchestra than I am

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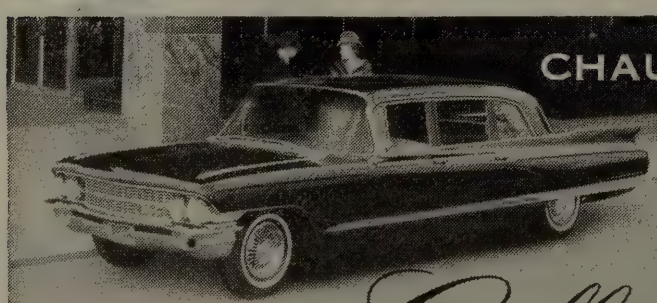
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with that of Boston, I could not help hearing it mentally as I worked on the composition. Another intriguing factor was that I knew the Philadelphia Orchestra would play the Symphony in Boston in March and that I also knew that their sound is not quite the same there as it is in the Academy of Music. These acoustic matters constitute one of the many absorbing and fascinating problems to be faced by the composer."

Mr. Piston, whose previous six symphonies have been performed by the Boston Symphony Orchestra, was awarded a Pulitzer Prize for the Third in 1948, and the Second was the choice of the New York Music Critics Circle in 1945.

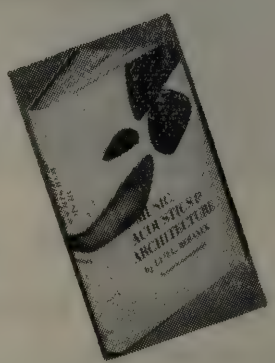
Two summations of Walter Piston and his music are at hand. The first is quoted from the *Harvard Alumni Bulletin* (he graduated from Harvard in 1924):

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Piston a significant place in the music of our time. Shy, witty, affable, Piston has succeeded in synthesizing the most important characteristics of modern music with his own artistry and technical perfection. Like his music, he gives a pleasant incisive impression, and his Down East twang frankly reveals the American heritage which combined with the Italian warmth of his paternal grandfather. High school training in mechanics and blacksmithing, a job as draftsman for the Boston Elevated, schooling in painting and drawing were all asides to his musical career, and he earned money for music lessons by playing jazz and ragtime. The influence of Archibald T. Davison brought him to Harvard College as a member of the Class of 1924 and at Harvard he has been ever since, with the exception of two years in Paris on a Paine Fellowship. As he advanced to full Professor, he progressed in musical breadth. He set down the fundamental principles, enlivened by past examples, in his *Principles of Harmonic Analysis* (1933), *Harmony* (1941), *Counterpoint* (1947) [and *Orchestration* (1955)], departing from the dogma of older texts. 'He has summed up the tendencies of the past twenty years and given them broad and masterful expression,' a critic has written. 'His unique contribution is to have done this . . . with outstanding excellence in a country where few have made a name for themselves as thoroughly craftsmanlike artists.' "

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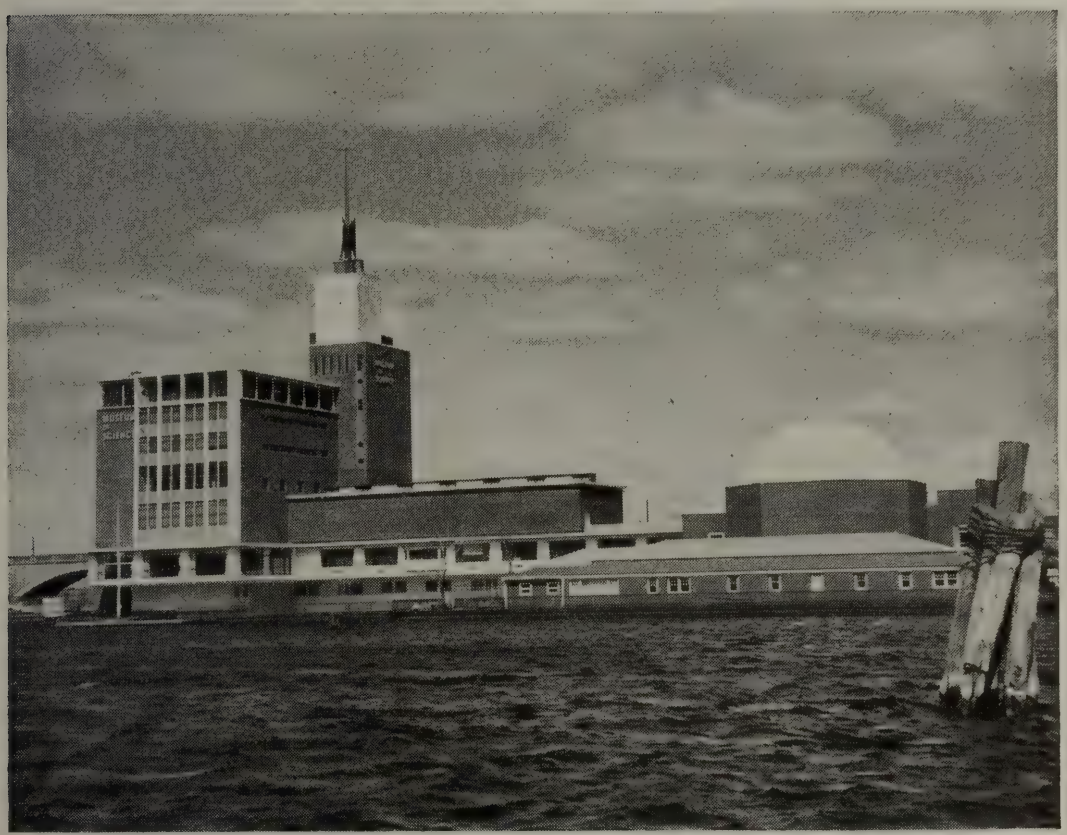
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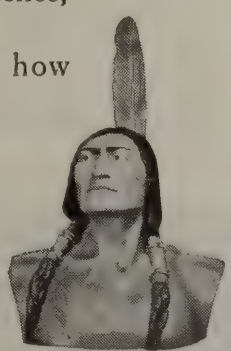


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The second was written by Nicolas Slonimsky:

"In the constellation of modern American composers, Walter Piston has now reached the stardom of the first magnitude. He has not exploded into stellar prominence like a surprising nova, but took his place inconspicuously, without passing through the inevitable stage of musical exhibitionism or futuristic eccentricity. True, there is a barking dog in the score of Piston's suite from the ballet *The Incredible Flutist,* but the canine sound effect is used *ad libitum.* The music of Walter Piston derives its vitality from immanent impulses, without extraneous motivation. In the matter of music form, Walter Piston does not solicit public attention by strange conceits, and calls a musical spade a spade rather than a rectangular ferreous lamina socketed on a ligneous handle. Generally, he prefers matter-of-fact designations, such as Sonata, Concertino, or Suite. If he refurbishes the old forms, he keeps their recognizable features. In harmony and counterpoint he adopts without partiality such means of musical expression as are suitable to the task at hand. His music is eminently tonal, but when it is his purpose, he ornaments the design with atonal lacery."

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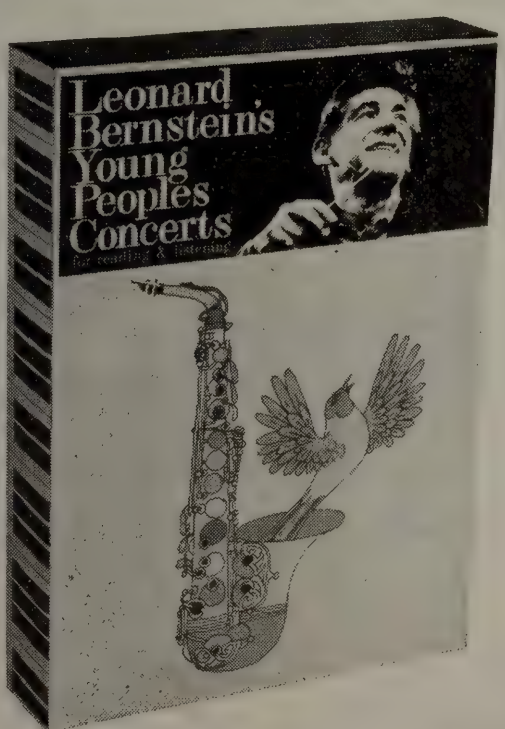
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THE ROLE OF THE MUSICAL DIRECTOR

By ERICH LEINSDORF

In November, 1959, Erich Leinsdorf, then the musical consultant of the Metropolitan Opera Company, contributed an article to "The Atlantic," based on his experience as conductor of orchestras and operas. His new position lends a renewed interest to this article from which extracts are here reprinted.

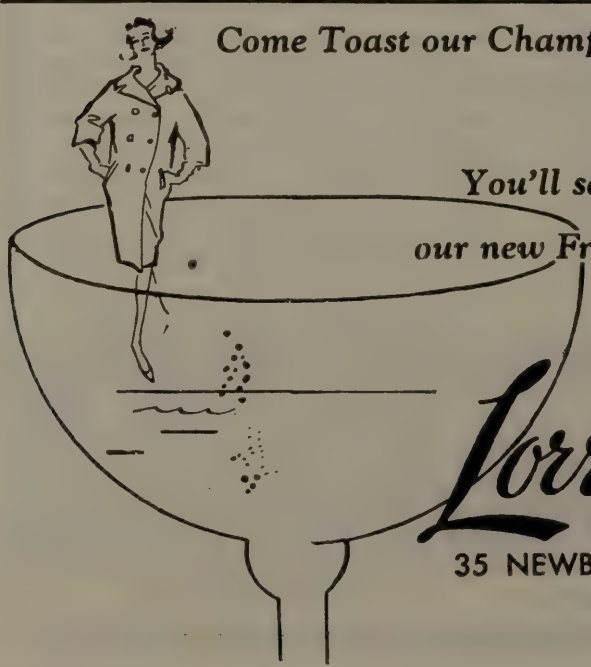
WHAT are some of the tasks of the serious conductor in his present, highly esteemed role?

Before starting rehearsals of an opera or a symphony, I spend many lonely hours with the orchestra parts, marking them carefully as to phrasing and length of notes. This may seem odd, considering that the printed musical text should be explicit in those matters, yet the farther back we go into past centuries and decades, the less specific do the scores seem. It is here that interpretation begins. Almost any phrase in a classical composition is open to several ways of execution. If I want to have it played in the manner which I deem right, I must

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be sure that the parts of the orchestra players are marked clearly and unequivocally. The type of bowing on the violin which should be used for a detached passage is often a subject of varying ideas. The length of certain notes, whether they should be held through their full value or somewhat shortened, is frequently a disputable item. Many fine musicians differ on how to execute a shake — when to start with the principal note and when with the auxiliary note. The question of grace notes is endless in its possibilities for disagreement.

Of course, every serious musician believes he knows all the answers. After one knows all the answers, there is left only the good taste of the individual, which decides in favor of one or the other manner of performance. You can be sure that the contemporaries of Bach and of Mozart had no qualms about the bowing, the length of notes, or the shakes. The style was a matter of course and not at all a subject for debate or for important differences of opinion.

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is one of the important, though little understood, functions of the conductor: to educate the players toward a better understanding and a deeper penetration of our repertory.

Most symphony conductors who travel to various orchestras carry with them their own full orchestrations — a set of parts representing their ideas in minute detail.

In opera, the orchestra is only one factor. Singers must be prepared. The chorus must memorize and study its part. The pianist who plays for the ballet must be informed of the tempi which the conductor has decided upon for the ballet numbers. In the kaleidoscopic machinery of opera, the dancers are the most difficult to satisfy. Think what an enormous difference a slightly faster speed of the music can make to a complicated pirouette or to a monstrously high jump into the air! Aware of most conductors' gross inability to feel with their feet, the Paris Opera has a special ballet conductor who takes the place of the evening's regular maestro as soon as the *danse divertissement* is about to start.

In opera, there is little awareness of exactly what the conductor does. I have found to my amazement that many music critics consider the conductor responsible only for the orchestra. This is totally wrong, though I regret to say that some conductors do leave the preparation of

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the singers in other hands and start coordinating them with the instruments only in the final orchestra rehearsals. This can never lead to a truly integrated performance. The singers are coached by assistant conductors, especially in new works or with singers new to their roles. All memorizing is aided and accompanied by auxiliaries and assistant conductors, and yet the principal conductor (at least the one who takes his leadership seriously) should never relinquish control over the preparation of the singers. The main criterion of a first-rate operatic performance is mutual understanding between the leading singers of the cast and the conductor.

In the symphonic field, there is a parallel relationship between the soloist who performs a concerto and the conductor. Too often, the general practice is for the soloist to arrive at the very last moment, if possible the morning of the day of the first performance. He comes to the last regular orchestra rehearsal, and the conductor tries valiantly to guess exactly what the soloist will do in matters of tempo and phrasing. A concerto is like a duet of two fully equal partners, the solo instrument and the orchestra. The concertos of Beethoven, Brahms, and Bartók — and many others — were written to be performed in a spirit of unanimity between the soloist and the conductor, and such unanimity cannot be accomplished in one quick rehearsal on the morn-

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ing of the concert. The adjustment which mature musicians, who have their own opinions and interpretive ideas, must make cannot be achieved in a few hours.

In this quest for unanimity, a good many explosions occur in the world of music, and while some of them lead journalists to write flamboyantly of vanity and malice, of intrigue and cabal, the basic cause is often artistic incompatibility. I can recall several cases of such incompatibility, some of which I witnessed and in some of which I was one of the incompatibles myself. How do such crises arise? There are different approaches to all musical masterpieces, no matter how often we may be told that there is only one right way. As an artist gets older and more set in his ways, he is not only reluctant but often unable to change. To be quite frank, I myself was better at accompanying soloists fifteen or twenty years ago than I am today. The reasons are simple

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enough. As we develop our own ideas more strongly, it becomes a rather loathsome task to conduct a passage or movement in a tempo which is different from the one which we consider the right one. There are soloists, virtuosi, and singers whom I genuinely admire when I am a listener but with whom I am in sufficient musical disagreement to make collaboration a chore rather than a pleasure.

In music, the leader — and that is precisely what the conductor is — finds himself in control of very highly skilled people whose excellence in their special fields must always be respected. Yet rehearsals involve so much criticizing and suggesting, prodding and coaxing by the conductor that they can easily become wrangles. It is here that sensitivity, tact, and authority come into play.

In the summer of 1958, I worked with two different orchestras, one in Holland and one in Italy, on very taxing assignments. I found at once that neither of these orchestras was quite prepared for the highest

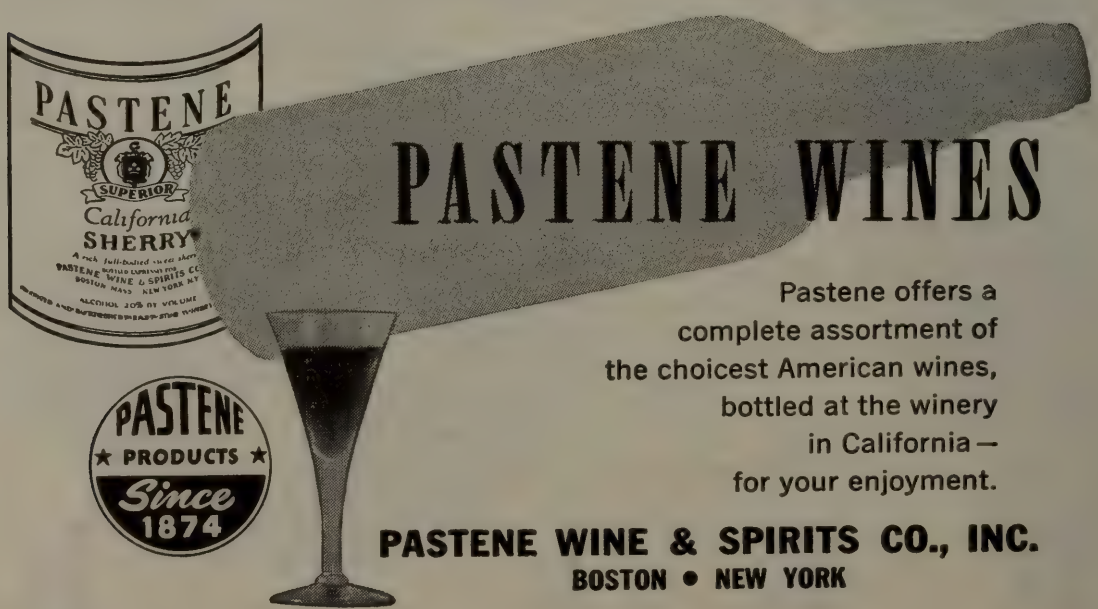


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level of excellence. In Holland, I had to ask for administrative help to overcome practices which were against the interests of our work. The orchestra was accustomed to having two sets of wind players alternate, so that nobody would be overworked. But with the number of rehearsals at hand, I considered it impossible to prepare a highly complex opera by Stravinsky as it should be prepared, and I had to insist that this old custom be abandoned.

In Italy, I had to alter some cherished easy-going ways for the sake of top results on records. I had to get people who were absolutely unsettled by a prolonged heat wave to give more than their best, and it was not easy. I am quite sure that many a disgruntled player later sat at home and, over his Dutch gin or his Chianti, told his family, "That conductor, what a bastard, but we did some excellent work."

How different all this is from the baton-wielding, lion-maned individual as he appears to popular fantasy. Even some of our music patrons are not fully aware of the tremendous preparatory work which is part of a conductor's activities. I have often been asked by some well-meaning greenroom visitor if I had arrived just prior to the concert!

To give just a rule-of-thumb ratio, it is comfortable to have for rehearsal six times the playing time of the music to be performed. As our standard program length in the United States is about eighty

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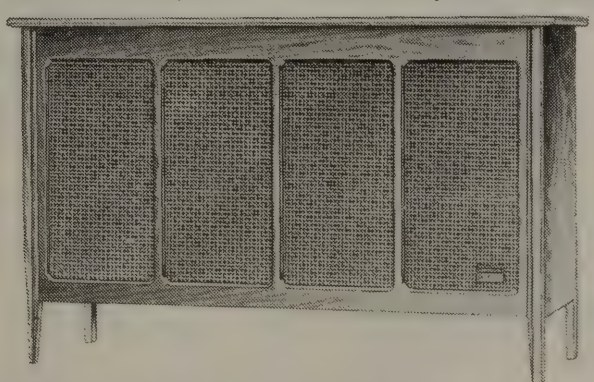
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minutes, four hundred and eighty minutes, or eight hours, is a comfortable period for preparation. This is divided into either three three-hour rehearsals or four two-and-a-half-hour rehearsals, including rest periods. How much time the program needs depends on the selections, quality of orchestra, and the conductor. A program of novelties or fairly unknown music must be rehearsed more than the standard concert repertory.

I have found that great orchestras, such as the Philadelphia and the Amsterdam Concertgebouw, play the well-known classical symphonies better if the rehearsal merely establishes the particular wishes of the conductor. These extraordinary orchestras have not only played together for a long time, they also know intimately a great deal of the repertory, and when a conductor who visits with them brings his own orchestra material, he need do no more than point up a few of his special wishes and he will be greatly rewarded. They are unanimous in attack, release, intonation, and phrasing. They do not have to be educated. One can and should treat them as very high-class instruments. But when a conductor works with a lesser band where several musicians change every season, where not even a concerted attack can be taken for granted, where the concertmaster fights with the first oboe player about the exact pitch of the "A" by which they tune, then the

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conductor must be prepared to embark upon the task of teaching the basic facts of music to those fellows who are pretending to be an orchestra.

The preparation of a conductor must be encyclopedic — not only in music but in related fields. He should be well versed in literature and pictorial arts. He does not have to play all the instruments, but must have a thorough knowledge of what each instrument can do. Orchestra musicians are quick to spot chinks in the conductor's armor, and while they may not always have the proper reverence for the stature of a conductor, they are accurate judges of musical competence and knowledge. If a conductor asks for a certain effect or a specific mode of execution and if by some misfortune he is told by the player that what he asks for is impossible, he has received the equivalent of a no-confidence vote from the entire orchestra.

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A flowery conductor once admonished a player to "give to a phrase more moral strength." What can a player do with such a suggestion? Most of the time the passage is meaningless for him until he plays with the orchestra in a rehearsal. If, however, important passages in the player's part are blocked out beforehand by the conductor and if, in running through the work, the conductor will specifically ask him to play with more articulation, to avoid breathing in this spot and to lengthen an end note there, the part in question may well emerge with that "moral strength."

What and how much to say in preparing a work — that depends. An ideal orchestra rehearsal includes little or no talk by the conductor. Parts well marked in advance, plus a clear conducting technique, should suffice — except, of course, for correction of inevitable errors.

There are several funny stories about the discovery of mistakes in

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orchestra parts by alert conductors. This is always a credit to a new man and gets him off to a good start with the players. An ambitious maestro once decided to impress a new orchestra with his fine ear, and he spent some time sprinkling a few well-chosen wrong notes in various orchestral parts of the symphony he would be rehearsing first. When he reached the place where he had changed an "F" to an "F sharp" in the first horn player's part, he stopped and called out, "First horn, play 'F' please." To which the horn player replied, "I did play an 'F,' but some damned fool marked an 'F sharp' in the part."

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orchestra or an operatic cast. No coaching or coaxing will make a mediocre tenor sing like a first-rate tenor, and no amount of prodding will change a third-rate band of players into the Philadelphia Orchestra. Once the conductor has agreed to appear with an orchestra or with an opera company, he is thereafter entirely dependent on his own tricks, on his own art, on his magnetic power. They will produce the results which will finally make the performance, and by these results he will be judged.

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ments from less than topnotch organizations. If and when he made a mistake and let himself in for a session with a mediocre group, one of two things happened: either he walked out or he insisted that the weak spots in the orchestra be strengthened. The only time the Maestro conducted in Holland, he was asked not to the Concertgebouw but to another orchestra. For reasons unknown to posterity, he accepted. When he found that the orchestra was no better than poor second-rate, he began to ask for superior musicians in "that chair" and at "that desk" and "this desk." By concert time, a large percentage of the important chairs were filled by superior players who were not members of the orchestra. Which merely proves that Toscanini knew that he could not make a silk purse out of a sow's ear.

The conductor's real function, what he does in actual performance — that is far more difficult to describe. Up to the moment of performance, he studies his program, coordinates preparation, suggests improvement, corrects, cajoles, threatens, flatters, compliments, criticizes; he speaks, shouts, writes; he marks parts, changes seating arrangements, poses for publicity pictures, grants interviews (or breaks his neck seeking to be interviewed); he does a score of things, and yet none of them adequately ensures the caliber of the performance the public will hear.

There are conductors with clear beats and those whose beats can hardly be understood. Among both types, there are great masters. So it is not the beat. There are all sorts of physical specimens among the great masters of conducting: old, middle-aged, and young; tall, average, and short; fat, medium, and thin; with and without mustache; with crops of beautiful hair, long or short; without hair; some using long,

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some short batons, some using their hands; some of these hands are short and stubby-fingered; some are long with well-manicured nails. No matter how it is turned, there is no evidence to prove conclusively that certain ingredients make the conductor while others make only the time beater. The truth is that the personality of a conductor decides how the performance goes; and in this term "personality" lies practically the whole mystery of life itself.

In the United States, the theory of incompatibility between opera and symphony conducting will not die. Notwithstanding the eloquent proofs of the careers of Toscanini, Walter, Furtwängler, and many others, the idea persists that a conductor is primarily either a concert man or an opera man.

The symphony conductor who directs a program for the fourth time in a row can confidently expect the fourth reading to be a further improvement on the previous three. In the opera, the fourth performance may have four times the hazards which beset the first. Thirty days may have passed since the previous performance of the work; two leads



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have changed hands, and although they were rehearsed with the company at the piano, they had no orchestra rehearsal. The singer of one of the subsidiary roles has fallen ill and had to be replaced by an understudy of great sureness but lacking in a first-rate voice. The conductor, who is aware of all this, knows that he must be on guard to expect unforeseen twists and turns – that anything may happen.

The good conductor always listens to the musical response that follows his beat. In opera, he must listen in two different directions, in the pit and on stage; and at some moments when there is separate backstage music, his third ear must be pressed into service as well. As for the technical part of beating time and moving the hands, I am reminded of the classic answer which Richard Strauss gave to a young hopeful who wanted lessons in conducting from the master, who was famous for producing the most hair-raising performance without getting his collar moist: "There is really not much to that business of conducting. This" – and he drew with his right hand the outline of a four-beat bar – "is four; and this" – gesture – "is three; if you know how and when to use these, you know how to conduct."

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Bartók composed his Second Concerto in 1931 (the last page of the score is dated Budapest, October 9, 1931). It was first performed at an ISCM concert in Amsterdam on January 23, 1933, the composer playing the solo part.

The orchestral portion is as follows: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, triangle, military drum, cymbals, tam tam and strings.

THREE piano concertos by Bartók have been published. The First, composed in 1926, was performed by the Boston Symphony Orchestra on February 17, 1928, when the composer was the soloist. The Third was one of his last scores, and its completion was prevented by his death in 1945. The Second Concerto has been widely performed in the United States and other countries. It was not performed in

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Germany before the end of the war, for the reason that Adolf Hitler was declared Chancellor of the Coalition Cabinet in the German Reich one week after its first performance in Amsterdam. Bartók then at once forbade all performances of his music in Germany.

The music of Bartók was first heard at the concerts of the Boston Symphony Orchestra in 1928 when his First Concerto was performed under the direction of Serge Koussevitzky. It was received with some dismay. The composer, though gentle, quiet-mannered and slight of stature, proved to be a prodigious pianist, and his music was found to be a bold adventure in "dissonance." Lawrence Gilman, who had heard the Concerto shortly before in New York, then wrote in the *Herald Tribune:* "One uses the word 'dissonant' with the full realization of the fact that this word has long ceased to have any significance as a term of indication. Broadly speaking, all contemporaneous music (unless it be deliberately archaic or neo-classic after the manner of

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Stravinsky's solemn philanderings with Euterpe) is a continuous tissue of dissonances. . . . Concords, in the sense familiar to theorists of the age of harmonic innocence, are now almost as obsolete as derby hats, bustles, hansoms and evening calls."

Needless to say, "dissonance," if somewhat easier to accept now after thirty-five years, is no easier to define. One thing is certain — Bartók, in the eighteen years he was destined to live after this Concerto, modified considerably his bold experimental incursions into dissonant combinations. Bartók was always more alert to the actuality of sound than to any theory of its manipulation. The Concerto for Orchestra is unabashedly diatonic and the Third Piano Concerto is hardly less so. The Second Piano Concerto, though decidedly piquant in flavor, and not without challenging chords and play of counterpoint, is at least built on diatonic themes.

Bartók had the instinct of the pianist, its percussive possibilities in particular, and in this Concerto he combined them with his keen sense of orchestral color. These tendencies toward a round sonority based upon the physical properties of sound are what make the Concerto strong and vital rather than an intellectual exercise. The pianistic side of Bartók's style is emphasized by Colin Mason in Grove's Dictionary:



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In much of Bartók's music, and strikingly in this Concerto, he makes use of the dance rhythms of his racial origins, but develops them into

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The X-101C is a 24-pound sweet-singing welterweight of an amplifier with a ideaway panel that conceals about half of the control knobs, an exclusive Fisher esign apparently for women and children. Women can operate it without panicking. hildren can panic without operating it. Men just make decisions, hopeful of being rrect 51% of the time.

A lot of Fisher equipment is bought by college students and interns. Where they et the money is anyone's guess. Not, we trust, from selling term papers or cadavers. his group of youngsters loves good music with a passion that's almost frightening. ither their environment has been exemplary or they've risen above it. They like Fishers st the way they like Jaguars and Head skis. Know what the younger generation is ming to? To Radio Shack! Gad, what taste!

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a rich fabric of his own. The score is too complex to be called folk-like. From the point of view of today it could be said to derive from the symphonic nineteenth century. The general form is freely classical; the music is romantic, rhapsodic, astringently dissonant, contrapuntal, it blazes with instrumental color. Each of these aspects is personally exploited — the score is peculiarly his own.

The piano is percussive throughout, orchestral instruments reinforcing its free rhythmic play. Yet the orchestra does more than serve as a background. Soloist and orchestra merge in a close duo, each supporting the other. The pianist has a bravura part, but not even a hint of a certain nineteenth century bravura which was empty passage work, meaningless glitter. The solo part is always thematic, always inherent. Rather than decorative in the traditional sense, it is a means of rhythmic intensification.

The first movement dispenses with strings altogether, whereby the piano, matched with the colors of brass and woodwinds, stands out in clear relief. The first (and predominant) theme is at once introduced by a trumpet as a flourish which is extended by the piano in full chords. Ostinato rhythms are at once established as the style of the whole. A tattoo by the timpani and snare drum introduces (and accompanies) a more tranquil subject by the piano in staccato chords of superimposed fifths. In the development the first theme is worked in combination and contrary motion, and further developed in a cadenza before an upsweeping close.

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(Eighty-second Season, 1962–1963)

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RICHARD BURGIN, *Associate Conductor*

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Concert-master
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George Zazofsky
Rolland Tapley
Roger Shermont
Vladimir Resnikoff
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Gottfried Wilfinger
Einar Hansen
Fredy Ostrovsky
Minot Beale
Herman Silberman
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Eugen Lehner
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Mischa Nieland
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Irving Frankel
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Henri Girard
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Louis Speyer

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Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

Bass Clarinet

Rosario Mazzeo

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In the second movement, the strings make their first appearance alone, divided, muted and without vibrato, in a succession of light, slow-moving chords. A roll of the timpani brings an answering passage from the piano unaccompanied, in a quasi-recitative. The alternation is twice repeated, with extended development by the piano. After a suspensive roll of the timpani a swift presto section is dramatically introduced. It is like a scherzo, interpolated within the slow movement, which returns briefly to bring an eloquent close. This presto is a high point of brilliance and verve for the piano in rapped-out figures characteristically Bartók's.

The final movement, like the first, is tumultuously rhythmic. It takes the outline of the traditional rondo by the recurrence of its main theme, wherein once more the timpani leads the piano in. There is a cadenza with a bass drum accompaniment, and before the final swift cadence a recollection of the theme which opened the concerto.

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Subscribers' Exhibition

The annual exhibition of paintings by subscribers to the Boston and Cambridge concerts of the Boston Symphony Orchestra, and by members and Friends of the Orchestra will take place from December 7 through December 18.

Paintings should be delivered to Symphony Hall on Thursday, November 29 or Friday, November 30. Application blanks may be had at the Friends' Office, or in the evenings at the Box Office. Applications must be submitted by Friday, November 30.

SCHERZO AND WEDDING MARCH FROM THE INCIDENTAL MUSIC TO "A MIDSUMMER NIGHT'S DREAM," *Op.* 61

By FELIX MENDELSSOHN

Born in Hamburg, February 3, 1809; died in Leipzig, November 4, 1847

Mendelssohn composed his Overture to Shakespeare's play in 1826. It was first publicly performed at Stettin in February, 1827, under Karl Löwe, and published in 1835. It was first performed at the concerts of the Boston Symphony Orchestra February 9, 1883, and last performed January 8, 1954. The Overture is dedicated to "His Royal Majesty, the Crown Prince of Prussia."

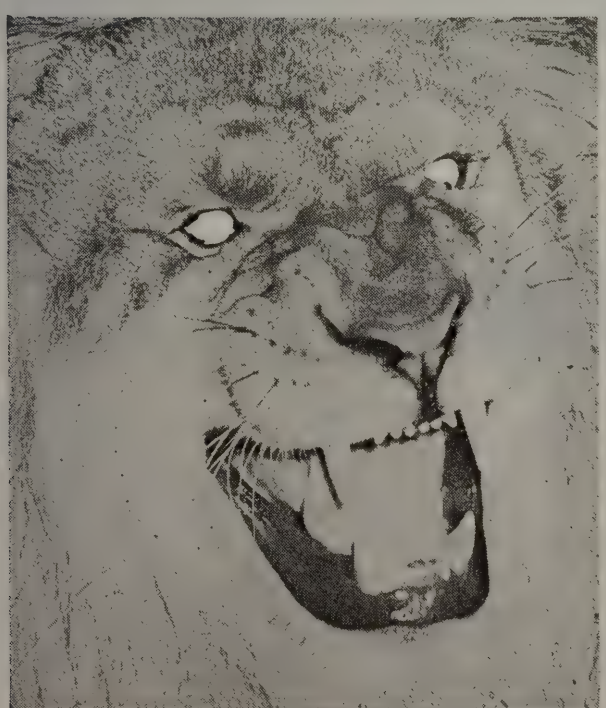
The Scherzo introduces Act II, elfin music disclosing Puck and a Fairy. The Wedding March opens Act IV, and ushers in Duke Theseus of Athens and his bride for the entertainment on their wedding night.

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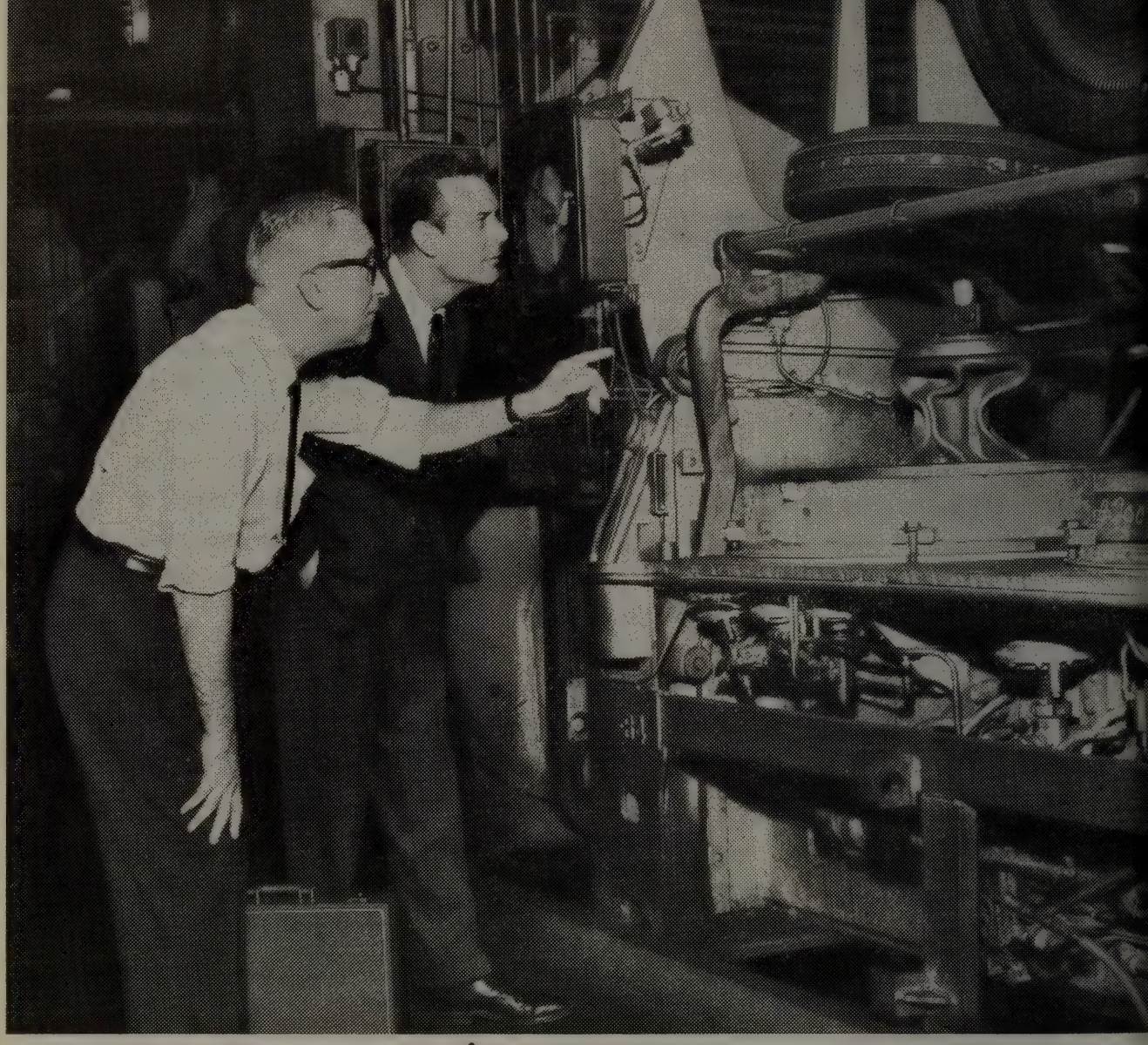
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FEBRUARY 3
CHARLES MUNCH, *Conductor*

FEBRUARY 24
ERICH LEINSDORF, *Conductor*

APRIL 7
ERICH LEINSDORF, *Conductor*

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MUSIC WAS HIS LIFE



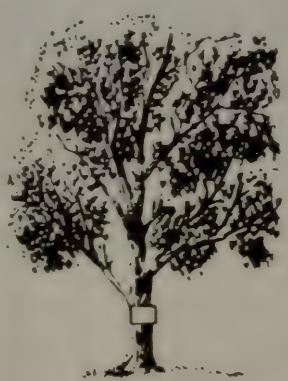
Georg Henschel, first conductor of the Boston Symphony 1881-1884

Henry L. Higginson, knowing that in the 1870's musical conditions in Boston were in a bad way, planned for some years a new scheme of Symphony Concerts. He was prepared to subsidize them, but he waited until he could find a conductor in whom he had confidence. In Georg Henschel, singer, pianist, organist, vocal teacher and composer, Major Higginson found his man.

The first Boston Symphony concert, under Henschel, took place at Music Hall on Saturday, October 22, 1881, opening with Beethoven's Overture, Op. 124, "Dedication of the House."

Henschel, born in Breslau in 1850, conducted here for three seasons. Wilhelm Gericke of Vienna succeeded him for a four-year engagement. Then followed in turn Messrs. Nikisch, 4 years; Paur, 5 years; Gericke, 8 years; Muck, 2 years; Max Fiedler, 4 years; Muck, 6 years; Rabaud, 1 year; Monteux, 5 years; Koussevitsky, 25 years; Munch, 13 years; and Erich Leinsdorf.

No. 2 of a series



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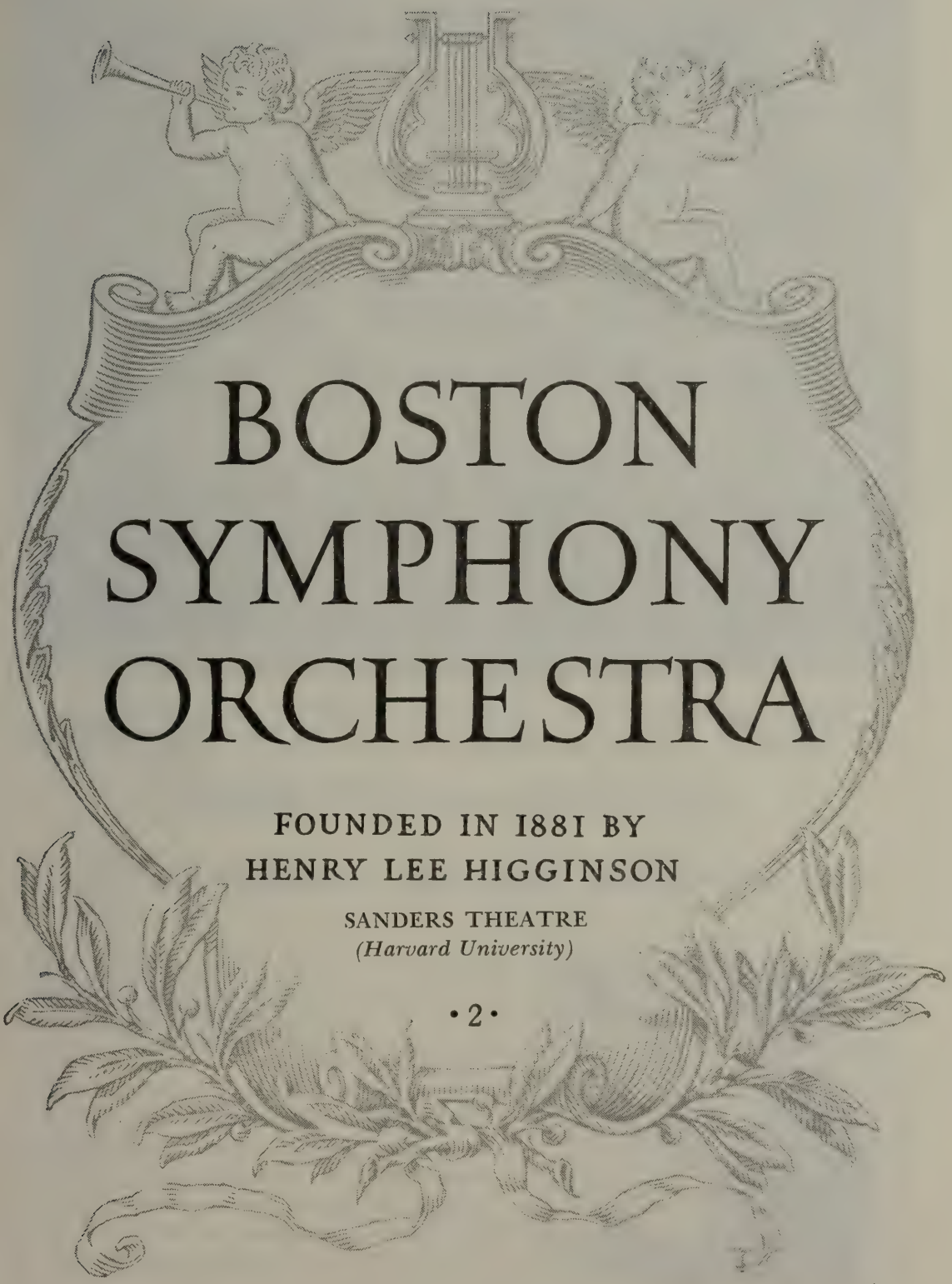
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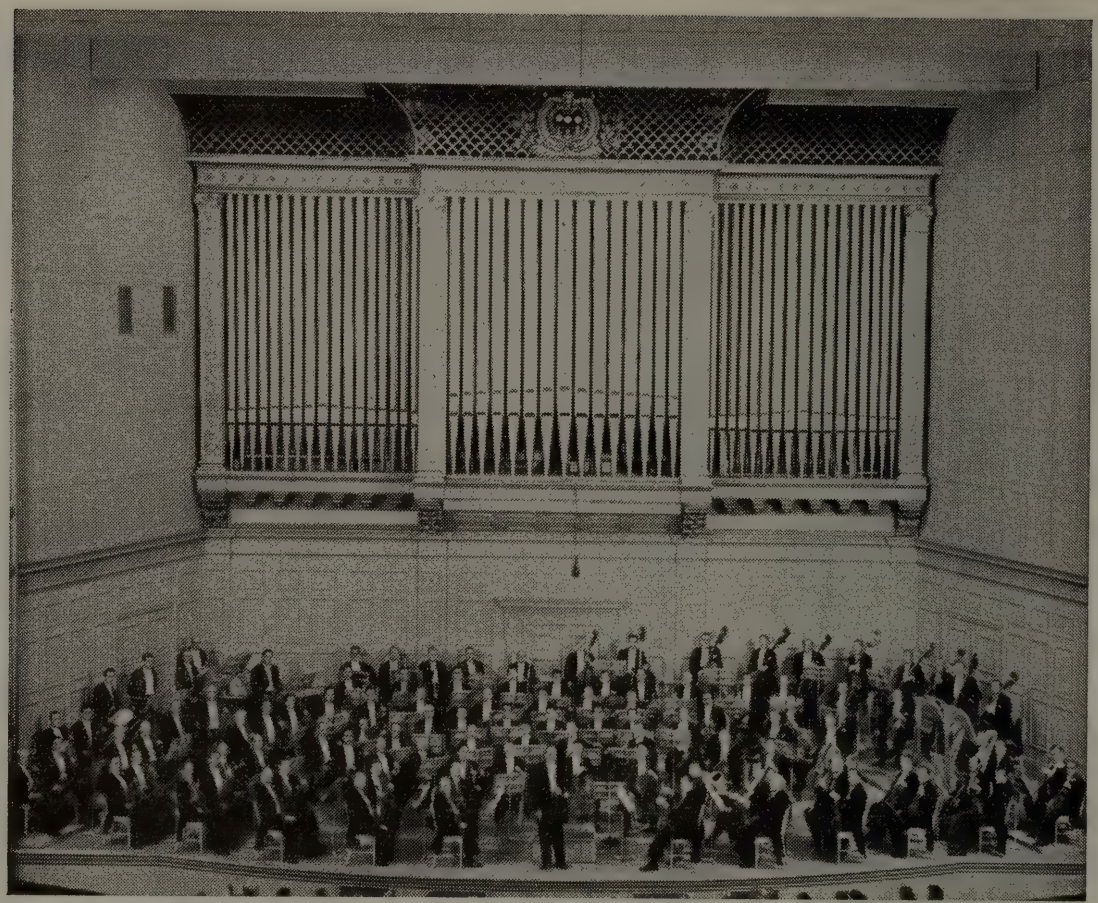
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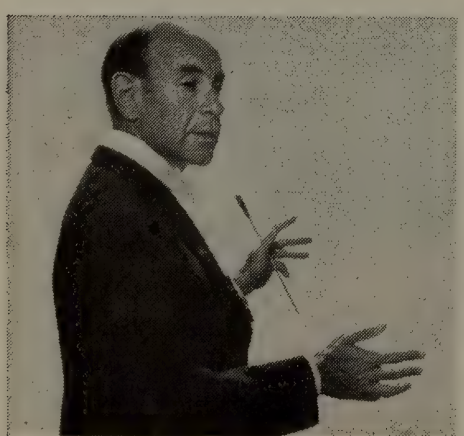
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with historical and descriptive notes by

JOHN N. BURK

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Second Program

TUESDAY EVENING, NOVEMBER 13, *at* 8:30 *o'clock*

BRAHMS Variations on a Theme of Haydn, *Op.* 56a

MENDELSSOHN Overture (*Op.* 21), and Incidental Music to "A Midsummer Night's Dream," *Op.* 61

Overture
Scherzo
Nocturne
Wedding March

Speaker: INGA SWENSON

INTERMISSION

SCHUMANN Symphony No. 4, in D minor, *Op.* 120

I. Ziemlich langsam; Lebhaft
II. Romanze: Ziemlich langsam
III. Scherzo: Lebhaft
IV. Langsam; Lebhaft

(Played without pause)

STRAUSS *Till Eulenspiegel's Merry Pranks, After the Old-fashioned, Roguish Manner – in Rondo Form, *Op.* 28

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The next concert in this series will be given on Tuesday evening, December 4, soloist, JOSEPH DE PASQUALE, Viola.

VARIATIONS ON A THEME OF HAYDN, *Op.* 56a

By JOHANNES BRAHMS

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

These variations, composed in the year 1873, were first performed at a concert of the Philharmonic Orchestra in Vienna, Felix Dessoff conducting, November 2, 1873. The first performance in Boston is on record as having been given by Theodore Thomas' orchestra, January 31, 1874. The first performance by the Boston Symphony Orchestra took place December 5, 1884.

The orchestration includes 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and contra-bassoon, 4 horns, 2 trumpets, timpani, triangle and strings.

IN the year 1870, K. F. Pohl showed Brahms a *Feldpartita* in B-flat, published as Haydn's, one of six written for the military band of Prince Esterházy, and scored for two oboes, two horns, three bassoons, and the now obsolete band instrument, the serpent. Brahms was much taken with the theme of the second movement, marked, "Chorale St. Antonii," an old Austrian pilgrims' song. He copied it in his notebook and three years later made it familiar to the world at large in his set of variations.*

From the time that Schumann proclaimed Johannes Brahms in his twenties as a new force in music, a torch-bearer of the symphonic tradition, friends and foes waited to see what sort of symphony this "musical Messiah" would dare to submit as a successor to Beethoven's mighty Ninth. The "Hamburg John the Baptist" realized what was expected of him, and after his early piano concerto, which no audience accepted, and his two unassuming serenades, he coolly took his time and let his

* The theme was more notable than Haydn's treatment of it, if the divertimento was actually Haydn's. H. C. Robbins Landon claims that it was not in his article "The True and False Haydn" in the Saturday Review of Literature (August 25, 1951). The six "*Littauer Divertimenti*" are in the Gymnasialbibliothek in the Saxon town of Littau. They come under suspicion because the collection of manuscripts contains some copies not so indicated. "It has now been established," writes Mr. Landon, "that the whole series is spurious and that not one note was by Haydn. One of his students, perhaps Pleyel, was probably the real author." This would challenge Brahms' title but not, of course, his choice of a good traditional tune.

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forces gather and mature for some twenty years before yielding to the supreme test by submitting his First Symphony. This happened in 1877. Three years earlier, he tried out his powers of orchestration on a form less formidable and exacting than the symphony – a form which he had finely mastered in his extreme youth as composer for the piano – the theme with variations. In this, the first purely orchestral attempt of his maturity, Brahms, as usual when put on his mettle, took great pains perfectly to realize his aim. His abilities as orchestral colorist, so finely differentiated in each of the successive *Variations on a Theme of Haydn,* could not but be apparent even to its first audiences.

At the first performance in Vienna, in November, 1873, the reception was enthusiastic, and the critics only expressed their impatience that a symphony was not yet forthcoming from the vaunted *"Beethovener."* The variations were again played on December 10 in Munich, under Hermann Levi. They became inevitably useful in Brahms' round of concerts, and added appreciably to the reputation of the still hesitant symphonist.

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OVERTURE (*Op.* 21) AND INCIDENTAL MUSIC (SCHERZO, NOCTURNE AND WEDDING MARCH) TO "A MIDSUMMER NIGHT'S DREAM," *Op.* 61

By FELIX MENDELSSOHN

Born in Hamburg, February 3, 1809; died in Leipzig, November 4, 1847

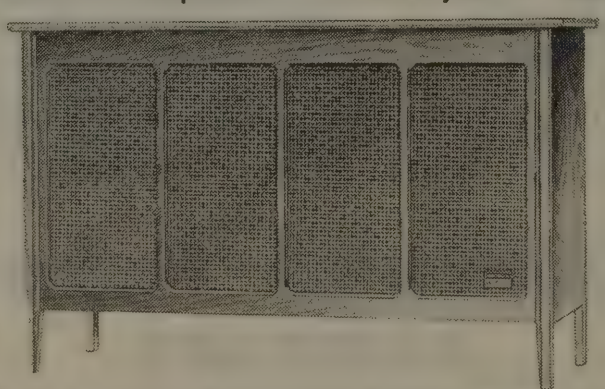
Mendelssohn composed his Overture to Shakespeare's play in 1826. It was first publicly performed at Stettin in February, 1827, under Karl Löwe, and published in 1835. It was first performed at the concerts of the Boston Symphony Orchestra February 9, 1883, and last performed January 8, 1954. The Overture is dedicated to "His Royal Majesty, the Crown Prince of Prussia."

The Incidental Music, consisting of thirteen numbers, was composed in 1843, and first performed at a production of the play in the Palace at Potsdam, October 14, 1843.

Mr. Leinsdorf, in editing the score for concert performance, has selected passages from the play to be spoken.

MENDELSSOHN, reading translations of Shakespeare by Schlegel and Tieck, composed this Overture as a concert number in his seventeenth year, when he was living at 3 Leipziger Strasse, Berlin, a suburban house with ample gardens, a garden house for amateur theatricals included. Discernible in the Overture are the fairy chords of the introduction and scherzo-like character of the main theme, the references to the Bergomask Dance from the fifth act of the play, the imitation of the braying of Bottom, and a descending cello passage which is

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supposed to have been suggested to the composer by the buzzing of a fly as he worked in his summer garden.

The Overture sets the mood for the whole play, not for the first act, which is entirely concerned with expository matter in Athens — the dilemma of the mismated lovers and the plans of Bottom the Weaver and his fellow rustics to perform a play at the nuptials of Duke Theseus and Hippolyta, Queen of the Amazons. It is in the second act, in "A Wood near Athens" that we enter Shakespeare's land of fairies and dreams, whereby music is called for.

The Scherzo introduces Act II, elfin music disclosing Puck and a Fairy. The Intermezzo comes between Act II and Act III. The Nocturne precedes Act IV. Puck squeezes the juice of the magic flower on the sleeping eyelids of Lysander to restore his rightful affection for Hermia. The Wedding March opens Act IV, and ushers in Duke Theseus of Athens and his bride for the entertainment on their wedding night, which is also the wedding night of Lysander, Demetrius and their brides.

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SYMPHONY IN D MINOR, No. 4, *Op.* 120

By ROBERT SCHUMANN

Born in Zwickau, June 8, 1810; died in Endenich, July 29, 1856

Composed in 1841, at Leipzig, this symphony was first performed at a Gewandhaus concert on December 6 of the same year. Schumann made a new orchestration in December, 1851, at Düsseldorf, and the revision was performed there on March 3, 1853, at the Spring Festival of the lower Rhine. It was published in December, 1853, as his Fourth Symphony.

The instrumentation consists of 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani and strings.

SCHUMANN wrote this symphony a few months after the completion of his First Symphony in B-flat. The D minor Symphony was numbered four only because he revised it ten years later and did not publish it until 1853, after his three others had been written and published (the Second in 1846, the Third in 1850). This symphony, then, was the second in order of composition. It belongs to a year notable in Schumann's development. He and Clara Wieck were married in the autumn of 1840, and this event seems to have stirred in him a new and significant creative impulse: 1840 became a year of songs in sudden and rich profusion, while in 1841 he sensed for the first time in full degree the mastery of symphonic forms. He had written two years

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before to Heinrich Dorn, once his teacher in composition: "I often feel tempted to crush my piano – it is too narrow for my thoughts. I really have very little practice in orchestral music now; still I hope to master it." The products of 1841 show that he worked as well as dreamed toward that end. As Mr. W. J. Henderson has well described this moment of his life: "The tumult of young love lifted him from the piano to the voice. The consummation of his manhood, in the union with a woman of noble heart and commanding intellect, led him to the orchestra. In 1841 he rushed into the symphonic field, and composed no less than three of his orchestral works." *

These works were the First, the "Spring" Symphony, which he began in January 1841, four months after his marriage, and completed in a few weeks; the "Overture, Scherzo and Finale" of April and May, and the D minor Symphony, which occupied the summer months. There might also be mentioned the *"Phantasie"* in A minor, composed in the same summer, which was later to become the first movement of the piano concerto. But the two symphonies, of course, were the triumphant scores of the year. The D minor Symphony, no less than its mate, is music of tender jubilation, intimately bound with the first full spring of Schumann's life – like the other a nuptial symphony, instinct with the fresh realization of symphonic power.

The first performance was at a Gewandhaus concert on December 6,

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Ferdinand David conducting. It was a friendly event, Clara Schumann playing piano solos by their colleagues Mendelssohn, Chopin, Sterndale Bennett. She appeared jointly with Liszt, in his "Hexameron" for two pianos. Schumann's new "Overture, Scherzo, and Finale" was also played. Unfortunately, the success of the B-flat major Symphony in the previous March was by no means repeated in the new D minor Symphony. The criticisms were not favorable. Clara Schumann, who always defended her husband, wrote that "Robert's Symphony was not especially well performed," and the composer himself added: "It was probably too much of me at a single sitting; and we missed Mendelssohn's conducting too; but it doesn't matter, for I know the things are good, and will make their way in their own good time."

But Schumann laid the work aside. It does not seem that he could have considered a revision for some time, for he offered the manuscript to a publisher in 1843 or 1844 as his "Second Symphony, Op. 50." According to the testimony of Brahms, many years later, Schumann's dissatisfaction with the symphony preceded its first performance. "Schumann was so upset by a first rehearsal that went off badly," wrote Brahms to Herzogenberg, October 1886, "that subsequently he orchestrated the symphony afresh at Düsseldorf." This revision was made in December, 1851. The fresh score was performed at Düsseldorf

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on March 3, 1853, at the Spring Festival of the lower Rhine. This time the work had a decided success, despite the quality of the orchestra which, according to Brahms, was "bad and incomplete," and notwithstanding the fact that Schumann conducted, for by the testimony of his contemporaries, he was conspicuously ineffectual at the head of an orchestra. When in the following autumn the committee urged that Schumann conduct only his own works in the future, Clara wrote bitterly about the incident.

From the following letter (to Verhulst) it appears that Schumann made the revision because of urgent friends: "When we last heard that Symphony at Leipzig, I never thought it would reappear on such an occasion as this. I was against its being included, but was persuaded by some of the committee who had heard it. I have scored it afresh, and it is now more effective." Schumann dedicated the symphony to Joseph Joachim, who was then twenty-two years old. He wrote on the manuscript: "When the first tones of this symphony were awakened, Joseph Joachim was still a little fellow; since then the symphony and still more the boy have grown bigger, wherefore I dedicate it to him, although only in private." The score was published in December, 1853.

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"TILL EULENSPIEGEL'S MERRY PRANKS, AFTER THE OLD-FASHIONED ROGUISH MANNER — IN RONDO FORM,

FOR FULL ORCHESTRA, *Op.* 28

By RICHARD STRAUSS

Born in Munich, June 11, 1864; died in Garmisch, September 8, 1949

The first performance was at a Gürzenich concert in Cologne, November 5, 1895. Strauss had completed his score in Munich the previous May. It had been published in September. The first performance at the Boston Symphony Concerts (and in America) was February 21, 1896.

The rondo, dedicated to Dr. Arthur Seidl, is scored for piccolo, 3 flutes, 3 oboes, English horn, 2 clarinets in B-flat, clarinet in D, bass clarinet, 3 bassoons, double-bassoon, 4 horns (with the addition of 4 horns *ad lib.*), 3 trumpets (with 3 additional trumpets *ad lib.*), 3 trombones, bass tuba, timpani, snare drum, bass drum, cymbals, triangle, a watchman's rattle, strings.

AT FIRST, Strauss was inclined to let the title: *"Till Eulenspiegels lustige Streiche, nach alter Schelmenweise — in Rondoform"* stand as sufficient explanation of his intentions. Franz Wüllner, about to perform the work in Cologne, coaxed from him a letter which revealed a little more:

"It is impossible for me to furnish a program to *'Eulenspiegel';* were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two *'Eulenspiegel'* motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when after he has been condemned to death Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss finally noted three themes: the opening of the introduction, the horn motive of Till, and the portentous descending interval of the rogue's condemnation.

But Strauss was persuaded by Wilhelm Mauke, the most elaborate and exhaustive of Straussian analysts, to jot the following indications in pencil in his score:

"Once upon a time there was a *Volksnarr;* Named *Till Eulenspiegel;* That was an awful hobgoblin; Off for New Pranks; Just wait, you hypocrites! Hop! On horseback into the midst of the market-women; With seven-league boots he lights out; Hidden in a Mouse-hole; Disguised as a Pastor, he drips with unction and morals; Yet out of his big toe peeps the Rogue; But before he gets through he nevertheless has qualms because of his having mocked religion; Till as cavalier pays court to pretty girls; She has really made an impression on him; He courts her; A kind refusal is still a refusal; Till departs furious; He swears vengeance on all mankind; Philistine Motive; After he has

propounded to the Philistines a few amazing theses he leaves them in astonishment to their fate; Great grimaces from afar; Till's street tune; The court of Justice; He still whistles to himself indifferently; Up the ladder! There he swings; he gasps for air, a last convulsion; the mortal part of Till is no more."

• •

The comments of outraged critics when *Till Eulenspiegel* first appeared in 1895 have been quoted in these program books. The reaction of Claude Debussy to the music should be understood differently, for he was too intelligent an artist to dismiss offhand an æsthetic contrary to his own. He wrote of Strauss in *Monsieur Croche:* "I repeat to you that there is no way of resisting the all-conquering domination of this man!" And of *Till Eulenspiegel* in particular:

"This piece is like an hour of new music at the madhouse — clarinets describe distracted trajectories, trumpets are always muted, horns foresee a latent sneeze and hurry to say politely, 'God bless you!' a big drum makes the boum-boum that italicizes the clown's kick and gesture. You burst with laughter or howl in agony, and you are surprised to find things in their usual place, for if the double-basses blew through their bows, if the trombones rubbed their tubes with an imaginary bow, and if Mr. Nikisch were found seated on the knees of an *ouvreuse,* all this would not surprise you. But in spite of this the piece is full of genius in certain ways, especially in the prodigious surety of the instrumentation, and the mad spirit that sweeps one along from beginning to end."

Behind the impudent and leering Till, some discerned the brazen face of the composer, recklessly and madly bent upon the destruction of every musical principle. It took the passing of a generation to reveal Strauss as no revolutionist after all, but a deep respecter of the musical tenets in which he had been thoroughly schooled from childhood; a routined conductor who knew his orchestra with a special sense, a lover of tradition, impatient only at the complacent stagnation into which it had fallen.

The first critics of "Till" could hardly miss the more obvious points of its style of pure folk melody. They might have seen that it was an extended rondo as its name implied — a marvelous application of structure to the matter in hand. They might also have realized that Strauss was no Till upsetting the applecart, but a meek follower of the form which Berlioz and Liszt left him, and which he found the most suitable vehicle for his overflowing exuberance, his greatly enriched instrumental and harmonic color, his enormously clever complex of counterpoint.

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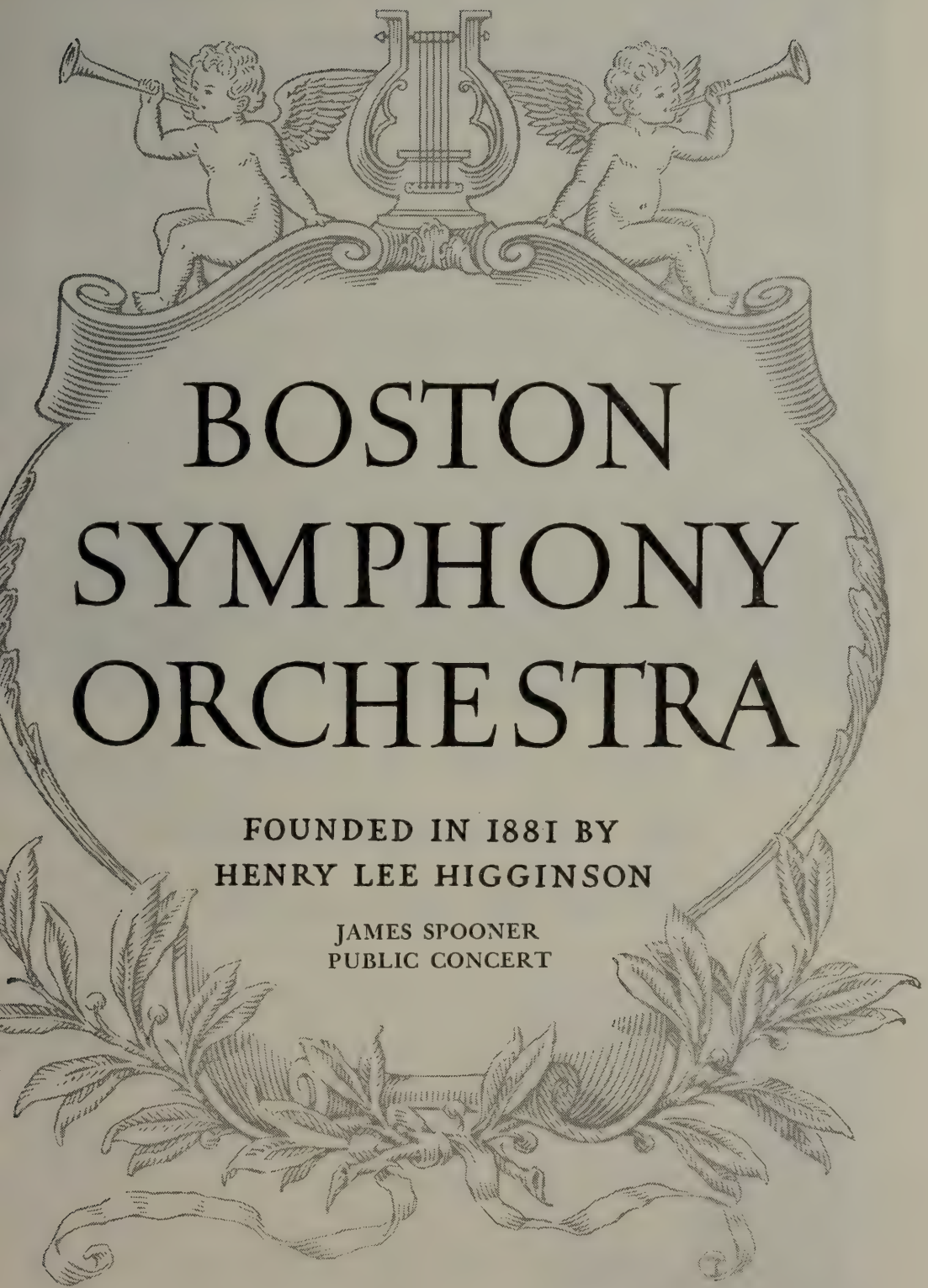
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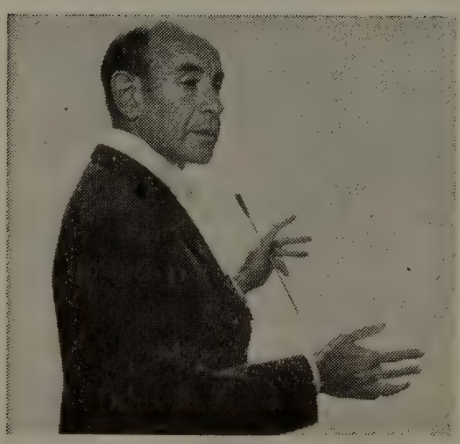
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Mozart Symphony No. 41, in C major, "Jupiter," K. 551

I. Allegro vivace
II. Andante cantabile
III. Minuetto: Allegretto
IV. Finale: Allegro molto

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II. Lent
III. Souple et animé
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Debussy *"Prélude à l'Après-midi d'un Faune"
(Eclogue by Stéphane Mallarmé)

Mendelssohn Incidental Music to "A Midsummer Night's Dream," *Op.* 61

March of the Fairies
Scherzo
Nocturne
Bergomask
Wedding March

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SYMPHONY IN C MAJOR, "JUPITER," K. No. 551

By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

The manuscript score is dated August 10, 1788. The symphony requires: a flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings.

A CLASSICAL work bearing a cold number, or even only an identifying key, sometimes acquired a descriptive title at that midpoint of time when the composer was no longer there to protest and posterity had not yet developed a sense of desecration. Apt or not, but at least convenient, the names have had a way of sticking as if for eternity. The canny publisher who tagged certain sonatas of Beethoven "Moonlight" or "Appassionata" has triumphed by the test of endurance over the protesting scholars. The "Jupiter" Symphony was so named more than a century ago, and, although there is no positive evidence, J. B. Cramer, pianist, pedagogue and publisher, has been suspected of the deed.

Tovey objected to the title: " 'Jupiter' takes rank with the titles 'Emperor Concerto' and 'Moonlight Sonata' as among the silliest injuries ever inflicted on great works of art. Mozart's musical culture may have been Italian, but his artistic nature was neither Roman nor Græco-Roman. He was as Greek as Keats." And Philip Hale once remarked: "There is nothing in the music that reminds one of Jupiter Tonans, Jupiter Fulgurator, Jupiter Pluvius; or of the god who, assuming various disguises, came down to earth, where by his adventures with women semi-divine or mortals of common clay he excited the jealous rage of Juno. The music is not of an Olympian mood. It is intensely human in its loveliness and its gayety." Yet there are those who have found a special serenity in the symphony which is both human and superhuman.

The first movement is more than Jovian — it is an extraordinary combination of various elements, conditioning each other in an overall equilibrium, with a development prodigious for its time, with a renewing freshness of invention which deserves the word godlike, if any music can be so called. The four opening bars at once disclose two of these elements: a strong martial rhythm from the orchestra, answered by a gentle, persuasive phrase from the strings. The martial beat becomes without preamble (there is no preamble in the direct progression of this movement) a full, striding march rhythm. Its character is indisputable — there is no mistaking the military Mozart (compare the triple snare drum beat of *"Non più andrai"* in *Figaro* to the triplet figure here suggesting the drum-beat). Yet it need not be pointed out that this military buoyancy, enforcing the other elements, never overbears them. The second subject, in the dominant, opens lyrically but at once develops a gay rhythm whereby the composer has

two more combinable elements. With these ingredients — martial, tender and gay — Mozart proceeds with his wonderfully unified development through close upon 100 bars. He is sly and vagrant but adroit in tonality, resourceful in adding relevant detail.

There is a sense of tragedy in the Andante cantabile (a tempo direction which he had never before used in a symphony). When the first phrase (from the muted violins) is followed by a loud defiant chord, one is reminded, as elsewhere, of the *Eroica*. A second phrase, where ornate thirty-second notes increase the emotional expressiveness, has the gradual subsidence which with Mozart often signifies lamentation. Sforzando chords in the winds over halting triplets increase the tension. This thesis is developed, there is a fresh treatment of the opening subject matter, bringing the climax of the movement. The coda is magnificent.

The sudden alternation of forcefulness and gentleness, a lifelong characteristic of the instrumental Mozart, in his last symphony acquires a new meaning. In the Minuet it takes the form of alternate eight bar phrases. It has been remarked that the dotted half notes which open the second part of the trio are a foreshadowing of the motto subject of the finale, immediately to follow (resemblances of this sort should be looked upon as the instinctive outcome of the artist's singleness of purpose rather than as deliberately planned).

The final movement is Mozart's supreme achievement in counterpoint so smooth-flowing and natural, so apparently simple, that the layman may make himself comfortably at home with its surface charm while the student examines the various permutations and inversions of the five themes. The movement is in sonata form with a fugato development and extended coda. So Mozart ended his symphonic works with a fugal peroration, as if to demonstrate for his own satisfaction how he could put counterpoint to symphonic uses. The result was then, and still remains, absolutely supreme in its kind.

Saint-Foix has this to say about the form: "This preponderating use of fugato in a symphonic finale was not unprecedented. The Austrian instrumental school has examples to offer that have become known only recently: probably under the influence of the old contrapuntist Fux, whose not inconsiderable reaction is felt up to the time of Beethoven, such masters as Georg Mathias Monn, Dittersdorf, Michael Haydn (a first hand examplar for Mozart) practised the fugato finale form in their symphonies, without, of course, even remotely approaching the effect that Mozart here obtained. What is worthy of note here is the co-existence of the scholastic element in a quartet or symphony finale side by side with other themes of a less severe nature, even popular or trifling; the best example of this *genre* is the finale of the first of the six quartets dedicated to Joseph Haydn.

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CONCERTO FOR VIOLA AND ORCHESTRA

By DARIUS MILHAUD

Born in Aix-en-Provence, September 4, 1892

The *Concerto pour Alto et Orchestre* was composed in 1929, and first performed by the Concertgebouw Orchestra in Amsterdam on December 15, 1929. Paul Hindemith was the soloist. The first performance in the United States was by the Cincinnati Orchestra, February 27, 1931, when Vladimir Bakaleinikov was soloist.

The orchestra required includes 2 flutes and piccolo, 2 oboes, 2 clarinets and bass clarinet, 2 bassoons, 2 horns, 2 trumpets, single trombone and tuba, harp, timpani, tambourine, cymbals, triangle, bass drum, tam tam, and strings.

Milhaud wrote a second viola concerto for William Primrose (the catalogue gives the date November 2, 1954, at Mills College in Oakland, California). Mr. Primrose has played it in Aspen, Colorado.

THE first movement proceeds at a lively pace, the soloist having both the thematic lead and a succession of chords and running figures which leave him not a single bar unoccupied. The slow movement is based on a melody in 5/8 measure. A duet by the muted strings and then the woodwinds is echoed by the viola, which presently accompanies them with arpeggios, and is ultimately paired with the oboe. More arpeggios close the movement. The finale in 6/8 opens as the viola gives the lilting theme. The solo part becomes ornamental with unaccompanied passages, and after a prolonged trill, restates the theme which is developed over passage work by the soloist without cessation and with increasing elaboration to the end.

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JOSEPH DE PASQUALE was born in Philadelphia, October 14, 1919. He is a graduate of the Curtis Institute, having studied with Louis Bailly, Max Aronoff and William Primrose. For the duration of the war he played in the Marine Band of Washington, D. C., subsequently joining the viola section of the American Broadcasting Company Orchestra in New York. He became first viola of the Boston Symphony Orchestra in 1947.

ENTR'ACTE

THE ROLE OF THE MUSICAL DIRECTOR

By Erich Leinsdorf

In November, 1959, Erich Leinsdorf, then the musical consultant of the Metropolitan Opera Company, contributed an article to "The Atlantic," based on his experience as conductor of orchestras and operas. His new position lends a renewed interest to this article from which extracts are here reprinted.

WHAT are some of the tasks of the serious conductor in his present, highly esteemed role?

Before starting rehearsals of an opera or a symphony, I spend many lonely hours with the orchestra parts, marking them carefully as to phrasing and length of notes. This may seem odd, considering that the printed musical text should be explicit in those matters, yet the farther back we go into past centuries and decades, the less specific do the scores seem. It is here that interpretation begins. Almost any phrase in a classical composition is open to several ways of execution. If I want to have it played in the manner which I deem right, I must be sure that the parts of the orchestra players are marked clearly and unequivocally. The type of bowing on the violin which should be used for a detached passage is often a subject of varying ideas. The length of certain notes, whether they should be held through their full value or somewhat shortened, is frequently a disputable item. Many fine musicians differ on how to execute a shake — when to start with the principal note and when with the auxiliary note. The question of grace notes is endless in its possibilities for disagreement.

Of course, every serious musician believes he knows all the answers. After one knows all the answers, there is left only the good taste of the individual, which decides in favor of one or the other manner of performance. You can be sure that the contemporaries of Bach and of Mozart had no qualms about the bowing, the length of notes, or the shakes. The style was a matter of course and not at all a subject for debate or for important differences of opinion.

Our contemporary musicians simply cannot be trained to be perfectly at home in three centuries spanning many different styles and countries. The technical demands today are so high that only the exceptionally endowed musician will be able to acquire a deeper understanding of different periods and their stylistic demands. Here is one of the important, though little understood, functions of the conductor: to educate the players toward a better understanding and a deeper penetration of our repertory.

Most symphony conductors who travel to various orchestras carry with them their own full orchestrations — a set of parts representing their ideas in minute detail.

In opera, the orchestra is only one factor. Singers must be prepared. The chorus must memorize and study its part. The pianist who plays for the ballet must be informed of the tempi which the conductor has decided upon for the ballet numbers. In the kaleidoscopic machinery of opera, the dancers are the most difficult to satisfy. Think what an

enormous difference a slightly faster speed of the music can make to a complicated pirouette or to a monstrously high jump into the air! Aware of most conductors' gross inability to feel with their feet, the Paris Opera has a special ballet conductor who takes the place of the evening's regular maestro as soon as the *danse divertissement* is about to start.

In opera, there is little awareness of exactly what the conductor does. I have found to my amazement that many music critics consider the conductor responsible only for the orchestra. This is totally wrong, though I regret to say that some conductors do leave the preparation of the singers in other hands and start coordinating them with the instruments only in the final orchestra rehearsals. This can never lead to a truly integrated performance. The singers are coached by assistant conductors, especially in new works or with singers new to their roles. All memorizing is aided and accompanied by auxiliaries and assistant conductors, and yet the principal conductor (at least the one who takes his leadership seriously) should never relinquish control over the preparation of the singers. The main criterion of a first-rate operatic performance is mutual understanding between the leading singers of the cast and the conductor.

In the symphonic field, there is a parallel relationship between the soloist who performs a concerto and the conductor. Too often, the general practice is for the soloist to arrive at the very last moment, if possible the morning of the day of the first performance. He comes to the last regular orchestra rehearsal, and the conductor tries valiantly to guess exactly what the soloist will do in matters of tempo and phrasing. A concerto is like a duet of two fully equal partners, the solo instrument and the orchestra. The concertos of Beethoven, Brahms, and Bartók — and many others — were written to be performed in a spirit of unanimity between the soloist and the conductor, and such unanimity cannot be accomplished in one quick rehearsal on the morning of the concert. The adjustment which mature musicians, who have their own opinions and interpretive ideas, must make cannot be achieved in a few hours.

In this quest for unanimity, a good many explosions occur in the world of music, and while some of them lead journalists to write flamboyantly of vanity and malice, of intrigue and cabal, the basic cause is often artistic incompatibility. I can recall several cases of such incompatibility, some of which I witnessed and in some of which I was one of the incompatibles myself. How do such crises arise? There are different approaches to all musical masterpieces, no matter how often we may be told that there is only one right way. As an artist gets older and more set in his ways, he is not only reluctant but often unable to change. To be quite frank, I myself was better at accompanying soloists fifteen or twenty years ago than I am today. The reasons are simple enough. As we develop our own ideas more strongly, it becomes a rather loathsome task to conduct a passage or movement in a tempo which is different from the one which we consider the right one. There are soloists, virtuosi, and singers whom I genuinely admire when I am a listener but with whom I am in sufficient musical disagreement to make collaboration a chore rather than a pleasure.

In music, the leader — and that is precisely what the conductor is — finds himself in control of very highly skilled people whose excellence

in their special fields must always be respected. Yet rehearsals involve so much criticizing and suggesting, prodding and coaxing by the conductor that they can easily become wrangles. It is here that sensitivity, tact, and authority come into play.

In the summer of 1958, I worked with two different orchestras, one in Holland and one in Italy, on very taxing assignments. I found at once that neither of these orchestras was quite prepared for the highest level of excellence. In Holland, I had to ask for administrative help to overcome practices which were against the interests of our work. The orchestra was accustomed to having two sets of wind players alternate, so that nobody would be overworked. But with the number of rehearsals at hand, I considered it impossible to prepare a highly complex opera by Stravinsky as it should be prepared, and I had to insist that this old custom be abandoned.

In Italy, I had to alter some cherished easy-going ways for the sake of top results on records. I had to get people who were absolutely unsettled by a prolonged heat wave to give more than their best, and it was not easy. I am quite sure that many a disgruntled player later sat at home and, over his Dutch gin or his Chianti, told his family, "That conductor, what a bastard, but we did some excellent work."

How different all this is from the baton-wielding, lion-maned individual as he appears to popular fantasy. Even some of our music patrons are not fully aware of the tremendous preparatory work which is part of a conductor's activities. I have often been asked by some well-meaning greenroom visitor if I had arrived just prior to the concert!

To give just a rule-of-thumb ratio, it is comfortable to have for rehearsal six times the playing time of the music to be performed. As our standard program length in the United States is about eighty minutes, four hundred and eighty minutes, or eight hours, is a comfortable period for preparation. This is divided into either three three-hour rehearsals or four two-and-a-half-hour rehearsals, including rest periods. How much time the program needs depends on the selections, quality of orchestra, and the conductor. A program of novelties or fairly unknown music must be rehearsed more than the standard concert repertory.

I have found that great orchestras, such as the Philadelphia and the Amsterdam Concertgebouw, play the well-known classical symphonies better if the rehearsal merely establishes the particular wishes of the conductor. These extraordinary orchestras have not only played together for a long time, they also know intimately a great deal of the repertory, and when a conductor who visits with them brings his own orchestra material, he need do no more than point up a few of his special wishes and he will be greatly rewarded. They are unanimous in attack, release, intonation, and phrasing. They do not have to be educated. One can and should treat them as very high-class instruments. But when a conductor works with a lesser band where several musicians change every season, where not even a concerted attack can be taken for granted, where the concertmaster fights with the first oboe player about the exact pitch of the "A" by which they tune, then the conductor must be prepared to embark upon the task of teaching the basic facts of music to those fellows who are pretending to be an orchestra.

The preparation of a conductor must be encyclopedic — not only in music but in related fields. He should be well versed in literature and pictorial arts. He does not have to play all the instruments, but must have a thorough knowledge of what each instrument can do. Orchestra musicians are quick to spot chinks in the conductor's armor, and while they may not always have the proper reverence for the stature of a conductor, they are accurate judges of musical competence and knowledge. If a conductor asks for a certain effect or a specific mode of execution and if by some misfortune he is told by the player that what he asks for is impossible, he has received the equivalent of a no-confidence vote from the entire orchestra.

A flowery conductor once admonished a player to "give to a phrase more moral strength." What can a player do with such a suggestion? Most of the time the passage is meaningless for him until he plays with the orchestra in a rehearsal. If, however, important passages in the player's part are blocked out beforehand by the conductor and if, in running through the work, the conductor will specifically ask him to play with more articulation, to avoid breathing in this spot and to lengthen an end note there, the part in question may well emerge with that "moral strength."

What and how much to say in preparing a work — that depends. An ideal orchestra rehearsal includes little or no talk by the conductor. Parts well marked in advance, plus a clear conducting technique, should suffice — except, of course, for correction of inevitable errors.

There are several funny stories about the discovery of mistakes in orchestra parts by alert conductors. This is always a credit to a new man and gets him off to a good start with the players. An ambitious maestro once decided to impress a new orchestra with his fine ear, and he spent some time sprinkling a few well-chosen wrong notes in various orchestral parts of the symphony he would be rehearsing first. When he reached the place where he had changed an "F" to an "F sharp" in the first horn player's part, he stopped and called out, "First horn, play 'F' please." To which the horn player replied, "I did play an 'F,' but some damned fool marked an 'F sharp' in the part."

No amount of skillful rehearsing will alter the basic quality of an orchestra or an operatic cast. No coaching or coaxing will make a mediocre tenor sing like a first-rate tenor, and no amount of prodding will change a third-rate band of players into the Philadelphia Orchestra. Once the conductor has agreed to appear with an orchestra or with an opera company, he is thereafter entirely dependent on his own tricks, on his own art, on his magnetic power. They will produce the results which will finally make the performance, and by these results he will be judged.

Toscanini, and many another accomplished and renowned conductor, took no chances. The Maestro never accepted invitations or engagements from less than topnotch organizations. If and when he made a mistake and let himself in for a session with a mediocre group, one of two things happened: either he walked out or he insisted that the weak spots in the orchestra be strengthened. The only time the Maestro conducted in Holland, he was asked not to the Concertgebouw but to another orchestra. For reasons unknown to posterity, he accepted. When he found that the orchestra was no better than poor second-rate, he began to ask for superior musicians in "that chair" and at "that

desk" and "this desk." By concert time, a large percentage of the important chairs were filled by superior players who were not members of the orchestra. Which merely proves that Toscanini knew that he could not make a silk purse out of a sow's ear.

The conductor's real function, what he does in actual performance — that is far more difficult to describe. Up to the moment of performance, he studies his program, coordinates preparation, suggests improvement, corrects, cajoles, threatens, flatters, compliments, criticizes; he speaks, shouts, writes; he marks parts, changes seating arrangements, poses for publicity pictures, grants interviews (or breaks his neck seeking to be interviewed); he does a score of things, and yet none of them adequately ensures the caliber of the performance the public will hear.

There are conductors with clear beats and those whose beats can hardly be understood. Among both types, there are great masters. So it is not the beat. There are all sorts of physical specimens among the great masters of conducting: old, middle-aged, and young; tall, average, and short; fat, medium, and thin; with and without mustache; with crops of beautiful hair, long or short; without hair; some using long, some short batons, some using their hands; some of these hands are short and stubby-fingered; some are long with well-manicured nails. No matter how it is turned, there is no evidence to prove conclusively that certain ingredients make the conductor while others make only the time beater. The truth is that the personality of a conductor decides how the performance goes; and in this term "personality" lies practically the whole mystery of life itself.

In the United States, the theory of incompatibility between opera and symphony conducting will not die. Notwithstanding the eloquent proofs of the careers of Toscanini, Walter, Furtwängler, and many others, the idea persists that a conductor is primarily either a concert man or an opera man.

The symphony conductor who directs a program for the fourth time in a row can confidently expect the fourth reading to be a further improvement on the previous three. In the opera, the fourth performance may have four times the hazards which beset the first. Thirty days may have passed since the previous performance of the work: two leads have changed hands, and although they were rehearsed with the company at the piano, they had no orchestra rehearsal. The singer of one of the subsidiary roles has fallen ill and had to be replaced by an understudy of great sureness but lacking in a first-rate voice. The conductor, who is aware of all this, knows that he must be on guard to expect unforeseen twists and turns — that anything may happen.

The good conductor always listens to the musical response that follows his beat. In opera, he must listen in two different directions, in the pit and on stage; and at some moments when there is separate backstage music, his third ear must be pressed into service as well. As for the technical part of beating time and moving the hands, I am reminded of the classic answer which Richard Strauss gave to a young hopeful who wanted lessons in conducting from the master, who was famous for producing the most hair-raising performance without getting his collar moist: "There is really not much to that business of conducting. This" — and he drew with his right hand the outline of a four-beat bar — "is four; and this" — gesture — "is three; if you know how and when to use these, you know how to conduct."

"PRELUDE TO THE AFTERNOON OF A FAUN
(After the Eclogue of Stéphane Mallarmé)"

By Claude Debussy

Born in St. Germain (Seine and Oise), August 22, 1862; died in Paris, March 26, 1918

Debussy completed his *Prélude à l'Après-midi d'un Faune* in the summer of 1894. The Prelude was performed at the concerts of the Société Nationale, December 22, 1894, Gustave Doret conducting.

It would require a poet of great skill and still greater assurance to attempt a translation of Mallarmé's rhymed couplets, his complex of suggestions, his "labyrinth," as he himself called it, "ornamented by flowers." We shall quote instead the synopsis which Edmund Gosse made in his *Questions at Issue:*

"It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it. A faun — a simple, sensuous, passionate being — wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows that impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins in the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

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INCIDENTAL MUSIC TO "A MIDSUMMER NIGHT'S DREAM," *Op.* 61

By FELIX MENDELSSOHN

Born in Hamburg, February 3, 1809; died in Leipzig, November 4, 1847

Mendelssohn composed his Overture to Shakespeare's play in 1826. It was first publicly performed at Stettin in February, 1827, under Karl Löwe, and published in 1835. It was first performed at the concerts of the Boston Symphony Orchestra February 9, 1883, and last performed January 8, 1954. The Overture is dedicated to "His Royal Majesty, the Crown Prince of Prussia."

The Incidental Music, consisting of thirteen numbers, was composed in 1843, and first performed at a production of the play in the Palace at Potsdam, October 14, 1843.

MENDELSSOHN, reading translations of Shakespeare by Schlegel and Tieck, composed this Overture as a concert number in his seventeenth year, when he was living at 3 Leipziger Strasse, Berlin, a suburban house with ample gardens, a garden house for amateur theatricals included. The Overture sets the mood for the whole play, not for the first act, which is entirely concerned with expository matter in Athens — the dilemma of the mismated lovers and the plans of Bottom the Weaver and his fellow rustics to perform a play at the nuptials of Duke Theseus and Hippolyta, Queen of the Amazons. It is in the second act, in "A Wood near Athens" that we enter Shakespeare's land of fairies and dreams, whereby music is called for.

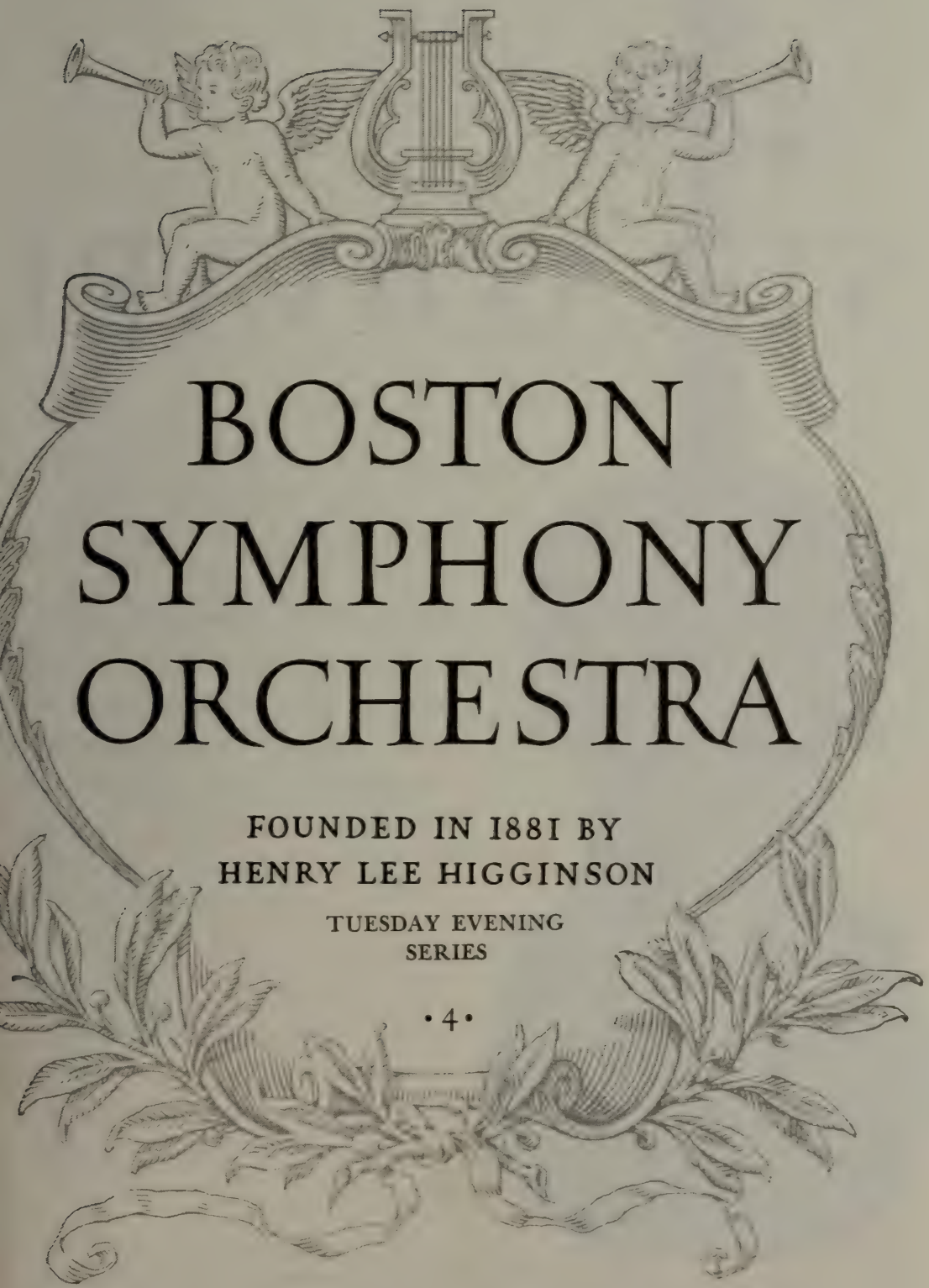
The March of the Fairies accompanies the entrance of Oberon and Titania, King and Queen of the fairies. The Scherzo introduces Act II, elfin music disclosing Puck and a Fairy. The Nocturne precedes Act IV. Puck squeezes the juice of the magic flower on the sleeping eyelids of Lysander to restore his rightful affection for Hermia. The Wedding March opens Act IV, and ushers in Duke Theseus of Athens and his bride for the entertainment on their wedding night, which is also the wedding night of Lysander, Demetrius and their brides. The Bergomask is a peasant dance presented by Bottom and his fellow rustics.

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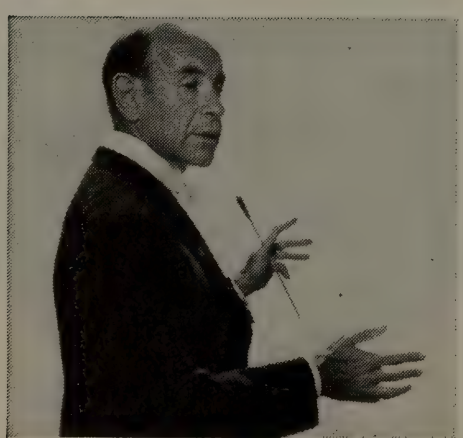
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EXHIBITION

The exhibition of paintings now in the Gallery has been loaned by the Shore Galleries of 179 Newbury Street. The artists represented are: Roderic Barrett, Henrietta Berk, Robert Bliss, Lodewyk Bruckman, Ruth Cobb, Loring Coleman, Richard Florsheim, Xavier Gonzalez, Charles Gruppe, William Hegelheimer, Raymond Howell, Robert Hunter, Mervin Jules, Mong Q. Lee, William Maynard, Fay Moore, Romanos Rizk, Laurence Sisson, Richard Wagner, John Whorf, and Paul Zimmerman.

• •

THE SOLOIST

Joseph de Pasquale was born in Philadelphia, October 14, 1919. He is a graduate of the Curtis Institute, having studied with Louis Bailly, Max Aronoff and William Primrose. For the duration of the war he played in the Marine Band of Washington, D. C., subsequently joining the viola section of the American Broadcasting Company Orchestra in New York. He became first viola of the Boston Symphony Orchestra in 1947.

Mr. Pasquale has played in Berlioz' *Harold in Italy* at these concerts. Works which he has introduced here are the Viola Concertos by William Walton, Walter Piston and Béla Bartók. He plays a Gasparo da Salò instrument.

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TWO NOTABLE BROADCASTS

The Boston Symphony Orchestra was given widespread and prominent attention on Sunday (November 11), both on radio and on television. A television program was presented by NBC at 4:30 in the afternoon, entitled "A Report on the National Cultural Center." Introduced together with other participants by Mrs. John F. Kennedy, this Orchestra, under the direction of Erich Leinsdorf, played the final movement from Walter Piston's Seventh Symphony.

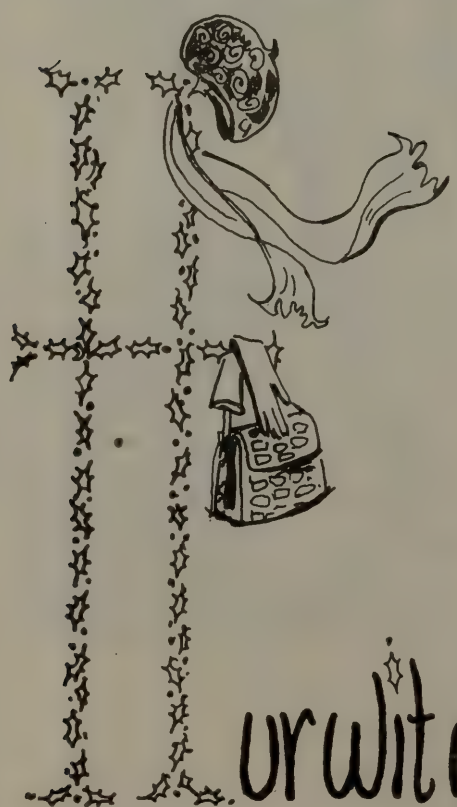
The concert given in the afternoon was picked up by the BBC in New York, and transmitted via Trans-Atlantic cable to London for broadcast throughout the British Isles. From London the Hessian Radio in Frankfurt, Germany, the Southwest German Radio in Baden Baden, the Paris Radio, and the Soviet Radio System carried the concert over their networks.

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PORTRAIT OF GERICKE

At the Friends' Meeting on October 18, it was announced that a portrait of Wilhelm Gericke, the second conductor of this Orchestra (1884–89 and 1898–1906), had been presented to the Orchestra by his daughter, Miss Kathryn Gericke, now a resident of Cambridge. The portrait hangs in the Ancient Instrument room at the left end of the first balcony corridor, where there may be seen portraits of the first conductor, Sir George Henschel, Serge Koussevitzky, and Henry Lee Higginson.

The artist was Ignaz Gaugengigl.

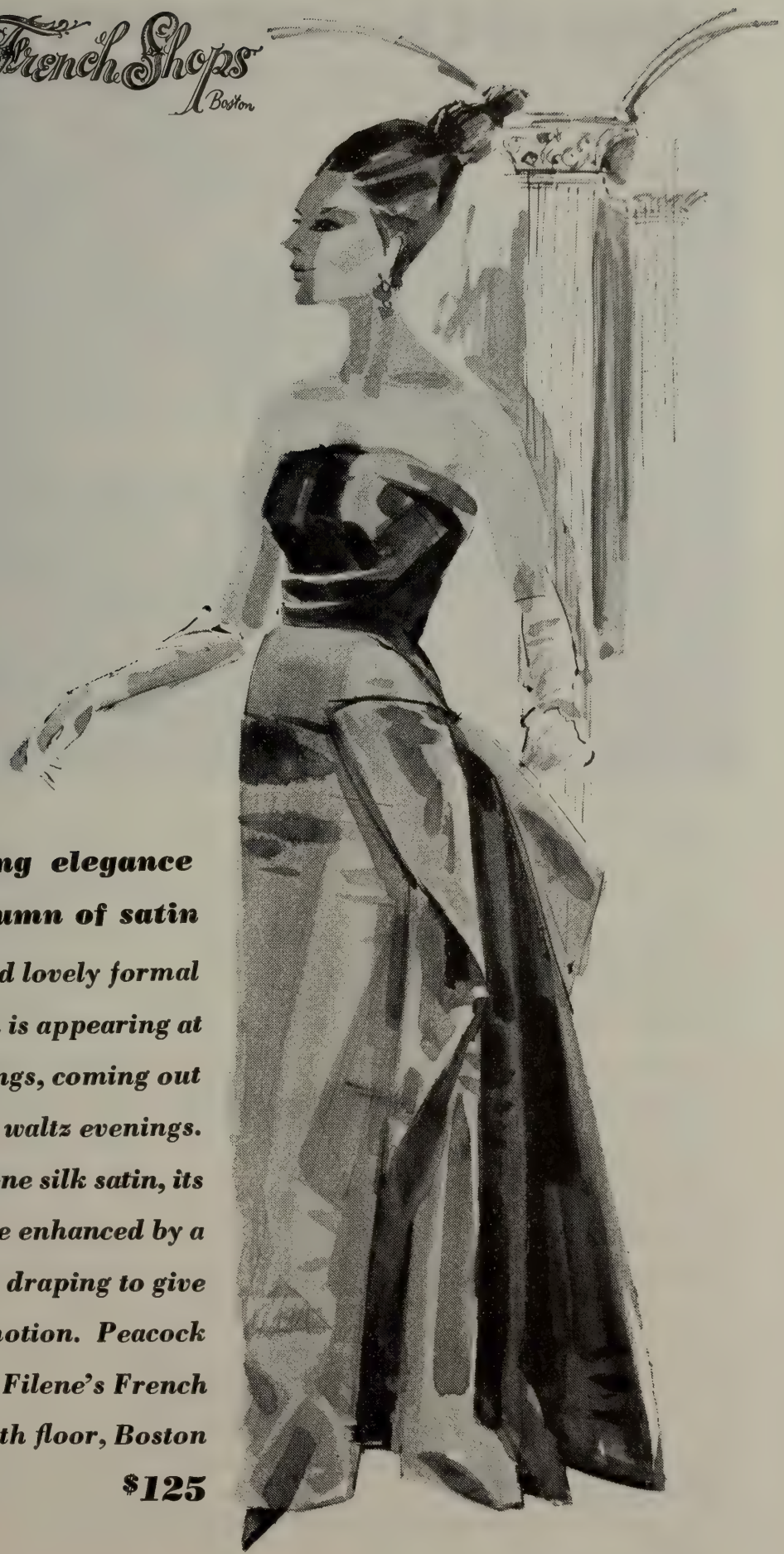


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TUESDAY EVENING, NOVEMBER 20, *at* 8:30 *o'clock*

SCHUBERT Symphony in B minor, "Unfinished"

I. Allegro moderato
II. Andante con moto

MILHAUD Concerto for Viola and Orchestra

I. Animé
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III. Souple et animé
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SHOSTAKOVITCH Symphony No. 10, in E minor, *Op.* 93

I. Moderato
II. Allegro
III. Allegretto
IV. Andante; Allegro

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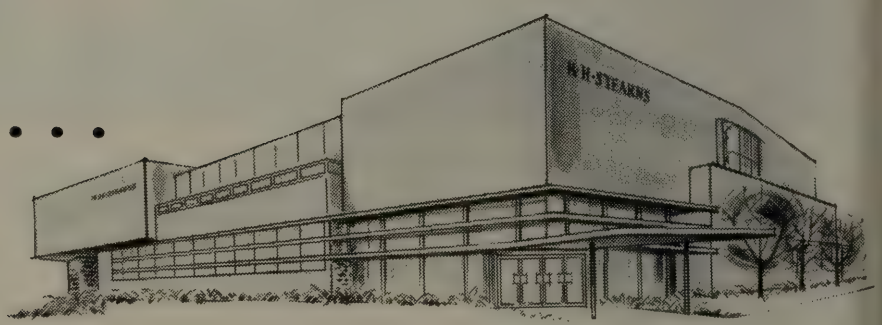
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SYMPHONY IN B MINOR, "UNFINISHED"

By FRANZ SCHUBERT

Born in Lichtenthal, near Vienna, January 31, 1797;
died in Vienna, November 19, 1828

This Symphony, sometimes listed as No. 8,* was composed in 1822 (it was begun October 30), and first performed thirty-seven years after the composer's death. It was conducted by Herbeck at a concert of the *Gesellschaft der Musikfreunde* in Vienna, December 17, 1865.

The instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani and strings.

"That incomparable song of sorrow which we wrong every time we call it 'Unfinished.'"—ALFRED EINSTEIN.

THE world, discovering some forty-three years *post facto* a "masterpiece," which, for all its qualities, is but half a symphony, has indulged in much conjecture. Did Schubert break off after the second

* This on the basis that it was the last to be found although it was composed before the great C major Symphony. This posthumous C major has been variously numbered 7, 8, 9, or 10 by those who have variously accepted or rejected the so-called "Gastein Symphony," which has been believed by some to be a lost symphony but is now thought to have been a preliminary sketch for the great C major, and the fragmentary sections for a symphony in E (1821), which Felix Weingartner filled out into a full score. Fortunately the "Unfinished" Symphony, easily identified by its name and key, can be left numberless.

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movement on account of sudden failure of inspiration, or because he was careless of the work (which he certainly seems to have been) and did not realize the degree of lyric rapture which he had captured in those two movements? Or perhaps it was because he realized after a listless attempt at a scherzo that what he had written was no typical symphonic opening movement and contrasting slow movement, calling for the relief of a lively close, but rather the rounding out of a particular mood into its full-moulded expression — a thing of beauty and completeness in itself. The Schubert who wrote the "Unfinished" Symphony was in no condition of obedience to precept. He found his own law of balance by the inner need of his subject. There were indeed a few bars of a third movement. Professor Tovey found the theme for the projected scherzo "magnificent," but was distrustful of what the finale might have been, for Schubert's existing finales, with the possible exception of three, he considered entirely unworthy of such a premise. There are others who find little promise in the fragment of a scherzo before the manuscript breaks off and are doubtful whether any finale could have maintained the level of the two great movements with their distinctive mood and superb craft.

A theory was propounded by Dr. T. C. L. Pritchard in the English magazine, *Music Review,* of February, 1942, that the symphony was

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completed and that Anselm Hüttenbrenner, in whose hands the manuscript lay for many years, may have lost the last pages and hesitated to let his carelessness be known to the world. Maurice Brown, in his admirable "Critical Biography" of Schubert (1958), disposes of this by noting that there are blank pages at the end of the manuscript. He further points out that the composer's sketches for the symphony in piano score, which went on Schubert's death, with many other manuscripts, to his brother Ferdinand, consist, as does the full score, of two movements and the beginning of a scherzo. Hüttenbrenner could not have seen this sketch. The double evidence of sketch and score correspondingly broken off seems to preclude a completed full score, nor would Schubert have been likely to set aside and so promptly forget a completed symphony at this time. His cavalier dismissal of the uncompleted score from his thoughts is astonishing enough.

Why Schubert did not finish his symphony, writes Mr. Brown, must remain "one of the great enigmas of music."

• •

The bare facts of Schubert's "Unfinished" Symphony are soon told. It was on April 10, 1823, some months after he had composed the two movements, that his friend Johann Baptist Jenger put up his name for honorary membership of the Styrian Music Society at Graz on the





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Joseph Silverstein



The Boston Symphony's new accent on youth was underscored by Mr. Leinsdorf's choice of Joseph Silverstein as the Orchestra's new Concertmaster, late in 1961. He replaces Richard Burgin, who retires after 42 years of distinguished service in this post.

His appointment as Concertmaster at the advanced age of 30 may strike a familiar chord with Mr. Silverstein; when he joined the Orchestra at 23 in 1955, he became its youngest member at that time. Born in Detroit, he studied at Philadelphia's Curtis Institute, became a violin pupil of Joseph Gingold and Mischa Mischakoff, and was a member, successively, of the Houston, Denver, and Philadelphia orchestras before coming to Boston.

Duties with the Symphony have not prevented Mr. Silverstein from making his mark as a soloist of distinction. A prize-winner at the 1959 Queen Elisabeth Music Competition in Belgium, he also won the 1960 Naumburg Foundation Award, under which he appeared with the New York Philharmonic in 1961, and gave a solo recital at Town Hall in 1962. His appointment as Concertmaster prompted New York *Times* critic Raymond Ericson to write, ". . . with his faultless technique and selfless style he should be ideal for the position."

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grounds that "although still young, he has already proved by his compositions that he will some day rank high as a composer." Schubert gratefully accepted his election to the Styrian Music Society with the following communication:

May it be the reward for my devotion to the art of music that I shall one day be fully worthy of this signal honor. In order that I may also express in musical terms my lively sense of gratitude, I shall take the liberty, at the earliest opportunity, of presenting your honorable Society with one of my symphonies in full score.

Alfred Einstein in his invaluable book, *Schubert, a Musical Portrait,* has deduced that Schubert presented the already composed symphony to Anselm Hüttenbrenner, the director of the Society, in gratitude on receiving from him the diploma of membership, rather than to the Society itself. Mr. Einstein further believed "it is also quite unthinkable that Schubert with all his tact and discretion would ever have presented the Society with an unfinished fragment." From then on, as records indicate, Schubert neither spoke nor thought about it again. Anselm who, like his brother Joseph, had done much to promote a recognition of Schubert, and had attempted (unsuccessfully) to produce his friend's latest opera *Alfonso and Estrella* at Graz in this year, seems to have done nothing at all about the Symphony. It lay stuffed away

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and unregarded among his papers for many years, whence it might well have been lost and never known to the world. In 1865, in his old age, and thirty-seven years after Schubert's death, he delivered it to Johann Herbeck for performance by the "Friends of Music Society" in Vienna.

Schubert composed symphonies fluently from his schooldays until the age of twenty-one, when (in 1818) he wrote his Sixth. Like those which preceded it, the Sixth was on the whole complacent and conventional in pattern. Like the Fifth, it was designed for the none too illustrious Amateur Society.* In the ten years that remained of his life he wrote two symphonies in full scoring, so far as is known.

Kreissle von Helborn, writing the first considerable biography of Schubert in 1865, studying his subject carefully and consulting the acquaintances of the composer then surviving, got wind of "a symphony in B minor, in a half-finished state" through Joseph Hüttenbrenner, Anselm's brother. "The fragment," reported Kreissle, "in the possession of Anselm Hüttenbrenner of Graz, is said, the first movement particularly, to be of great beauty. If this be so, Schubert's intimate friend would do well to emancipate the still unknown work of the master he so highly honors, and introduce the symphony to Schubert's admirers."

* This was not the *Gesellschaft der Musikfreunde* of which the composer was a member.



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A worthy suggestion! As a matter of fact, Joseph had done something about introducing the symphony. He had written in 1860, five years before Kreissle's book, to Johann Herbeck, then conductor of the *Gesellchaft der Musikfreunde* concerts in Vienna, informing him that his brother had a "treasure in Schubert's B minor Symphony, which we put on a level with the great symphony in C, his instrumental swan song, and any one of the symphonies by Beethoven." Herbeck did not act on this advice for five years, perhaps because he did not wish to be compelled to play one of Anselm's overtures, which might have been an obligation firmly tied to the Schubert manuscript. Or perhaps he mistrusted this sudden enthusiasm of the Hüttenbrenners, bursting forth after a silence of some thirty years, during which the sheets had lain yellowing and unnoticed in Anselm's cabinet. It is only too evident that the brothers had thought of it as merely one of countless Schubert manuscripts. As the other posthumous symphony, the C major, the "swan song" unearthed by Schumann in 1839 and published in 1850, began at last to dawn upon the general musical consciousness, the Hüttenbrenners may have pulled out their old relic and wondered whether by some rare stroke of luck it might prove another such as the C major symphony. A reduction for piano duet

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by Anselm was brought forth in 1853 and shown to "the initiated" among their friends. But Anselm Hüttenbrenner, an unsuccessful and embittered composer, who had retired into solitude with his own unplayed manuscripts, was plainly "difficult."

At length, in 1865, Herbeck had occasion to stop at Graz, according to the account by Ludwig Herbeck in his biography of his father Johann (1865). Johann Herbeck sought Anselm, then an old man, eking out his last years in seclusion in a little one-story cottage at Ober-Andritz. Herbeck made his approach cautiously, for the aged Anselm had grown eccentric, and having been so close with his Schubert manuscript in the past, might prove balky. Herbeck sat down in a neighboring inn where, he learned, Anselm was in the habit of taking his breakfast. Anselm put in his expected appearance. Herbeck accosted him and after some casual conversation remarked: "I am here to ask your permission to produce one of your works in Vienna." The word "Vienna" had an electric effect upon the old man who, having finished his meal, took Herbeck home with him. The workroom was stuffed with yellow and dusty papers, all in confusion. Anselm showed his own manuscripts, and finally Herbeck chose one of the ten overtures for performance. "It is my purpose," he said, "to bring forward three contemporaries, Schubert, Hüttenbrenner, and Lachner, in one concert before the Viennese public. It would naturally be very appro-

Counterpoint . . .

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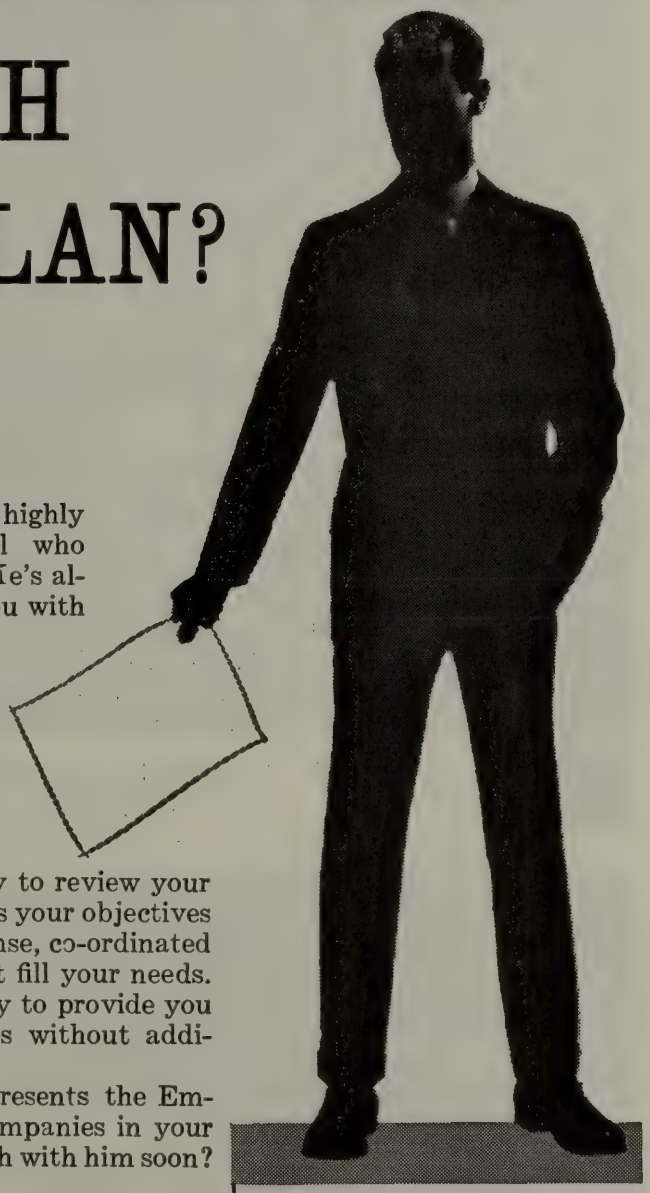
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priate to represent Schubert by a new work." "Oh, I have still a lot of things by Schubert," answered the old man; and he pulled a mass of papers out of an old-fashioned chest. Herbeck immediately saw on the cover of a manuscript *"Symphonie in H moll,"* in Schubert's handwriting. Herbeck looked the symphony over. "This would do. Will you let me have it copied immediately at my cost?" "There is no hurry," answered Anselm, "take it with you."

The symphony was accordingly performed by Herbeck at a *Gesellschaft* concert in Vienna, December 17, 1865. The program duly opened with an overture ("new"), of Hüttenbrenner. The symphony was published in 1867, and made its way rapidly to fame.

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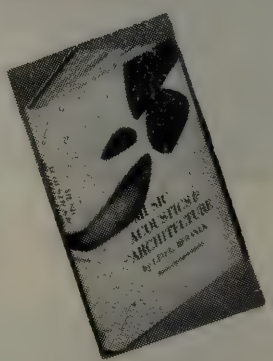
Milhaud wrote a second viola concerto for William Primrose (the catalogue gives the date November 2, 1954, at Mills College in Oakland, California). Mr. Primrose has played it in Aspen, Colorado.

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which leave him not a single bar unoccupied. The slow movement is based on a melody in 5/8 measure. A duet by the muted strings and then the woodwinds is echoed by the viola, which presently accompanies them with arpeggios, and is ultimately paired with the oboe. More arpeggios close the movement. The finale in 2/4 opens as the viola gives the lilting theme. The solo part becomes ornamental with unaccompanied passages, and after a prolonged trill, restates the theme which is developed over passage work by the soloist without cessation and with increasing elaboration to the end.

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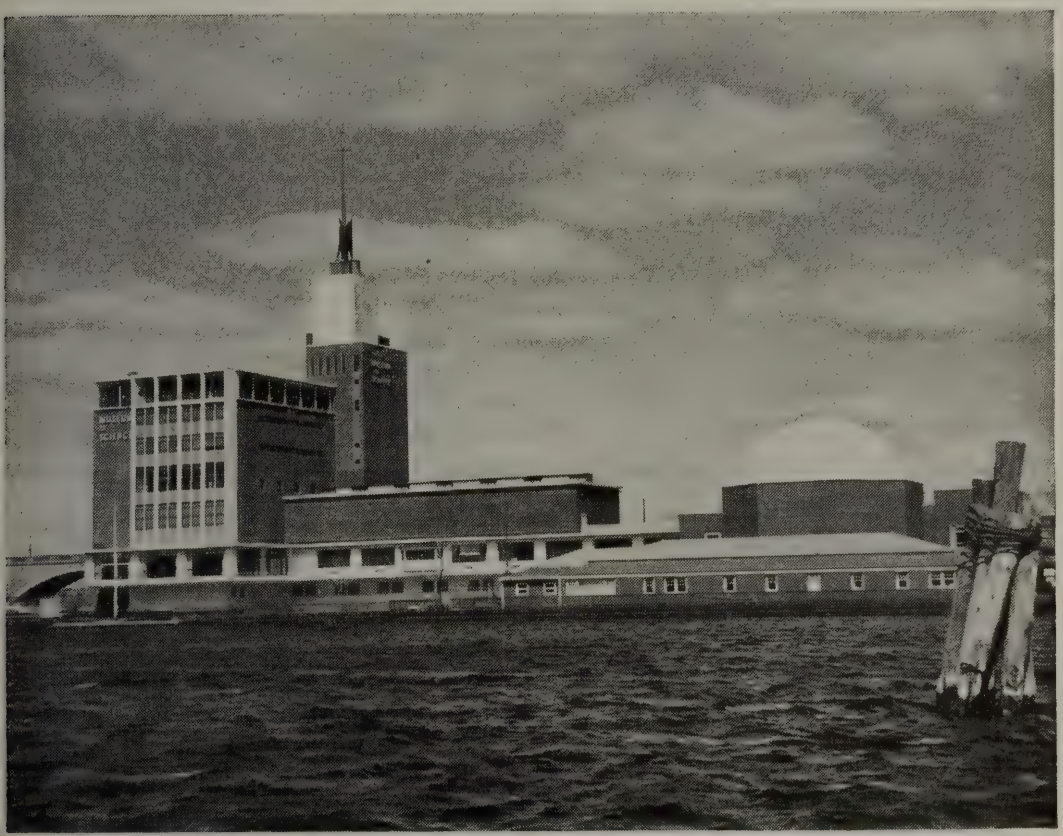
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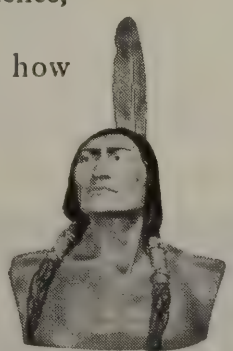


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THE MIXTURE THAT IS MILHAUD

By Edward Lockspeiser

(Reprinted from *High Fidelity Magazine*, March, 1961)

From a distance, Darius Milhaud might almost be taken for Churchill: his great solid bulk has the amplitude of that figure – a big man, a generous-minded man; and you have the same impression as you see him more closely – there is a Churchillian determination about the curl of the lips. "We may all have ideas," he says, "but it is the setting of them down that is the terrifying experience. For most composers this is almost a matter of life and death!"

Certainly, Milhaud's is a mind teeming with ideas; and just as certainly, he is possessed of the moral energy to give them shape and form. I doubt if there is a composer alive today who is more prolific. Twelve years ago a catalogue of his works was brought out reaching the opus

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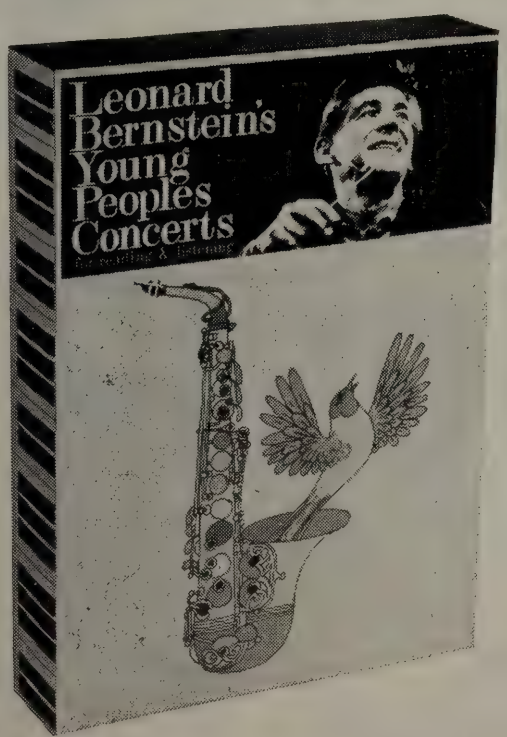
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number 297. Milhaud is now in his sixty-ninth year, and the formidable list of his opus numbers has increased to well over 350. He is blessed with a gift of fertility that enables him to produce music as naturally and as lavishly as trees blossom into flower. *"Le bon Darius,"* as he is affectionately known to his friends, has always been this figure of abundance. Aware of his facility, he declared in his youth that he would write one more string quartet than Beethoven. Ten years ago he reached this goal with the publication of his eighteenth quartet.

I knew Milhaud first when the group of *Les Six,* of which he was a member, was first attracting public attention. Jean Cocteau, their spokesman, had arranged for me to call on him at his apartment in Montmartre, in the Rue Gaillard. I had been greatly amused by the Cocteau-Milhaud ballet *Le Boeuf sur le toit,* which at its premiere in February 1921 was attended by the most fashionable set in Paris (among them the Shah of Persia, who paid a fabulous sum for a box from which he was in full view of the audience though he could see nothing of the stage). I knew that Milhaud, among *Les Six,* was the bosom friend of the eccentric Erik Satie, and I naturally expected that, like other sophisticated Parisian composers of the time, he would turn out to be something of a wag. He struck me as nothing of the sort. A swarthy young man in his late twenties, with full sensuous features and a won-



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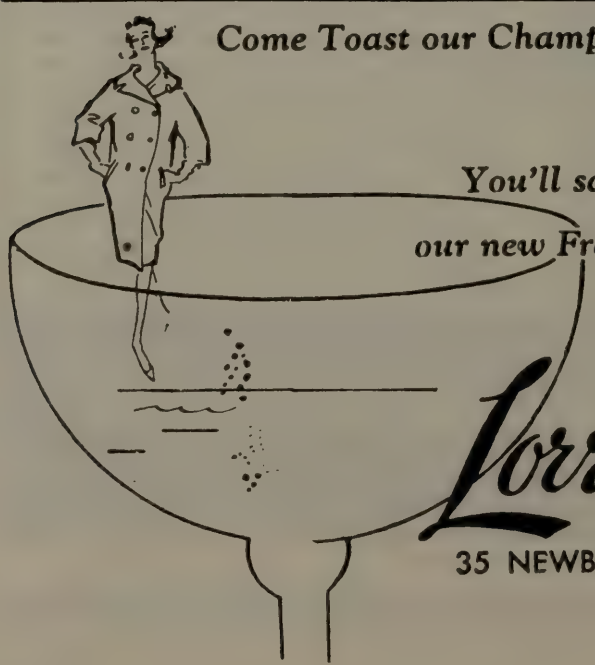
derful crop of jet black hair, he impressed me as a most serious-minded personality.

Milhaud's relationship with Satie was curious and is worth dwelling on for a moment. Satie's manifestos, posted on the walls of Paris ("There is no more art. Art is dead!"); his extravagant behavior (he once turned up at a concert in a fireman's helmet); the mystifying titles of his works—*Gymnopédies, Trois Morceaux en forme de poire*—all this deliberate and fantastic clowning on the older man's part Milhaud considered to be a blind behind which was hidden an innocent child of music, a soul of exquisite shyness and tenderness. Satie, it seems to me, became in fact the very caricature of himself. Milhaud, who for a time was regarded as a kind of eccentric offshoot of Satie, was far too full of genuine musical ideas to succumb to an image created by journalistic sensation seekers. He had begun composing during his student days at the Paris Conservatoire, and had already a substantial number of large-scale works behind him. Furthermore, he believed that the musical language did not really lend itself to an expression of the comic. The production of *Le Boeuf sur le toit* had been a hilarious affair, it is true, but this early score is not really comic; it is a brilliantly orchestrated fantasy on popular South American

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tunes (Milhaud had spent some twenty months in Brazil as secretary to the French Ambassador Paul Claudel), one of which happened to have this faintly amusing title.

With the success of *Le Boeuf,* Milhaud began to pour out a vast quantity of works, which over the years were to embrace examples of all forms of secular, sacred, and dramatic music and which he was to conduct in many parts of the world. He must be the most widely traveled of contemporary composers. Several of his major works have been written on journeys across the Atlantic and the Pacific – he writes with incredible speed – and although, as we shall presently see, he is deeply rooted in the traditions of an ancient Jewish family from Provence, travel has constantly excited his musical imagination. Impressions of the East and of the folk music of North and South America are echoed in his music; folk songs from France jostle with Hebrew tunes. Milhaud is able to tackle anything – operas, oratorios, symphonies – but he is not in any way immodest in his outlook. On the contrary, he approaches certain of his bigger tasks with true humility. While in chamber music he boasted that he could rival the production of Beethoven, he announced that the symphony for full orchestra (as opposed to his "symphonies" for chamber orchestra such as the early *Printemps*



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and *Pastorale*) requires maturity and that he would not attempt to write in this form until the age of fifty. His first large-scale symphony was in fact written when he was forty-seven, for the anniversary of the Chicago Symphony Orchestra.

This was the work, together with the suite *Kentuckiana* and the *Opus Americanum* No. 2, that he conducted in London on his first appearance there after the War. I was at that time in charge of his studio concerts for the BBC Third Programme, and our difficulty was to arrange for him to proceed without discomfort from his wheelchair to a comfortable seat on the rostrum. It is a piece of bitter irony that this most active and energetic of composers had become almost wholly crippled by arthritis. From 1940 there were periods when even his arms and hands were affected and music then simply couldn't be written. The wonderful thing was that throughout this time his musical mind seemed to become all the more alive and acute. I shall never forget the impression made at the London concerts by his brilliantly vivacious *Kentuckiana* suite. This was a new Milhaud, jaunty, jocular, and alive with fantastic rhythms. "The poor man may have lost the use of his legs," my neighbor whispered to me as we watched Milhaud conducting from his armchair, "but they go on dancing in the relentless rhythms of his music."

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Dear Darius! Anyone else so afflicted would certainly have been forgiven for resting on his laurels. Not so with Milhaud. When he was not actually laid up, his activities were redoubled. Nor did he travel any the less. His devoted wife, the cousin Madeleine whom he had married in 1925, looked after the wheelchair, and the journeys went on as before all over Europe and across the Atlantic. It was about this time that he began to return for several months each year to Mills College, California, where he had taught during the War and until 1947, as well as to teach at the Paris Conservatoire.

It was in Jerusalem that I next saw him. He was there with his lifelong friend, the poet and philosopher Armand Lunel, to make arrangements for the opera *David* which he was to write for the three-thousandth anniversary, in 1954, of the founding of Jerusalem. Milhaud is a devout Jew, and I could see that this visit to Israel had aroused deep associations. In his memoirs *Notes Without Music,* Milhaud gives a fascinating historical account of the old Jewish communities in Provence, of which he is a descendant. Jews, he explains there, had settled in this region as traders long before the Christian era. In remote times there were persecutions, but in the later Middle Ages the Provençal Jews lived peacefully as subjects of their benevolent overlord, the Pope at Avignon. Strange as it may seem to us today, the

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Pope's portrait normally hung on the walls of ancient Jewish homes in Provence, facing an engraving of Moses and the Tablets of the Law, and in the picturesque old synagogues prayers were offered for the Pope as head of state. One of these papal prayers of the Jews Milhaud set to music. It is one of a series of works inspired by ancient Provençal texts, another being the cantata *Couronne de gloire* ("Crown of Glory") written to commemorate the founding of the modern synagogue at Aix-en-Provence by Milhaud's great-grandfather. On his maternal side there are similarly fascinating records. One of the Jewish patriarchs among his maternal ancestors had been the Pope's doctor. Like many of the Jews of this community Milhaud remained closely attached to his family and its traditions.

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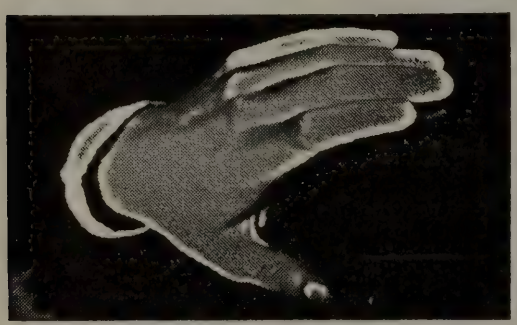
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The following year it was magnificently produced at La Scala under Nino Sanzogno. It was not, of course, the first of Milhaud's works inspired by Jewish subjects. His two magnificent song recitals, the *Poèmes juifs* (1916) and the *Chants populaires hébraïques* (1925), for instance, were psychological interpretations of Jewish scenes and characters. It is illuminating, I think, to compare these rather somber song recitals with the *Quatre chansons de Ronsard,* written for Lily Pons, an unmistakably Gallic work sparkling with gaiety. Behind such works of Jewish and French associations is an ancestral background built from the merging of two cultures. Milhaud is a Frenchman and a cosmopolitan, a Jew attached to ancient religious practices and a twentieth-century sophisticate.

I have frequently thought that one is likely to find the surest clue to the workings of a composer's mind in his opinions of other composers. Milhaud happens to have some very strong feelings both on contem-



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porary figures and on those of the past. He must be one of the few French composers who wholeheartedly admire Berlioz. It is an odd fact that in modern times the reputation of this great French composer has been almost entirely confined to countries other than France. The French are notoriously cruel to the children of their revolutions, and the common opinion held by French musicians – at least until just the other day – was that the harmony of the revolutionary Berlioz is crude and that his genius as an orchestrator has been vastly overrated. Milhaud sees Berlioz in an utterly different light. On a recent visit to him at his apartment in the Boulevard de Clichy in Paris I observed that Berlioz is one of the two composers – the other is Erik Satie – whose portraits hang from the walls of his music room. The unexpected sight of this portrait intrigued me, and I was anxious to know more about Milhaud's admiration for a composer who, though his genius cannot be denied, was guilty, I suggested, of certain harshnesses or extravagances. The passage in Berlioz's Requiem for flutes and trombones alone seemed to me a case in point; I find it a self-conscious effect. Milhaud insisted that this was a hair-raising piece of instrumentation, and he made it clear to me that Berlioz was altogether a composer after his heart – he could do no wrong. Mahler, similarly, is a composer he greatly admires, though not uncritically; Schoenberg too, though not Bruckner and certainly not Brahms.

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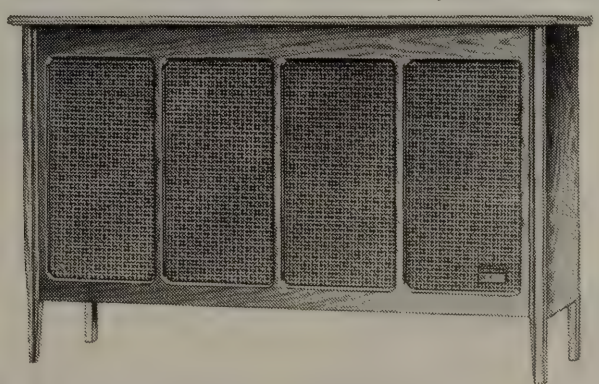
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Gradually, I began to have a new light on Milhaud's musical personality. What he stands for is music that must on no account be precious. Preciosity, he maintains, an excessive attention to prettiness of detail, a supersensitive response to the beauty of sound for its own sake — this "decadent" æsthetic as it used to be called, and rightly so, as Milhaud believes — can lead nowhere. He is the enemy of Impressionism, "which caused music to be scattered into pieces," as he put it, "or to vanish away like smoke or a show of fireworks." Here, I believe, we may begin to understand Milhaud's phenomenal fertility. If musical Impressionism, where the color of every note must be carefully pondered and assessed, where a refinement of sensibility brings to the surface all sorts of ambivalent feelings which ultimately cancel themselves out and leave music to vanish into thin air — if all these ravishments can be forgotten, then indeed the way may be opened for a sturdier and more vigorous type of music. Milhaud believes that once Impressionism has been abandoned, music will again be written fluently and abundantly.

What, in this context, had Milhaud to say of the two idols of the golden age of French music, Debussy and Ravel? Debussy had been the greatest revelation of Milhaud's youth, and he maintained that his admiration has not diminished over the years. He did not mean this in

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any contradictory sense. Debussy, in Milhaud's view, is not essentially an Impressionist composer; the poetic reverberations in his work go far beyond the fleeting Impressionist æsthetic. With Ravel it was another matter. Though the two composers were rather close friends — at the beginning of his career, Milhaud received much encouragement from Ravel — the latter's artistry and refined workmanship, his preoccupation with dainty filigree work, is precisely what Milhaud feels to be so sterile. There are only a few pages of Ravel that genuinely move him. Significantly, they are the big dramatic effects in the Concerto for the Left Hand and the tenderness of the final scene of *L'Enfant et les sortilèges.* Milhaud denounced *La Valse* as "an overelaborate work in the style of Saint-Saëns shot through with memories of the Russian ballet."

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I have been privileged to know Milhaud's music over many years. I have followed his evolution and observed the response to his music in many countries. But it was in this close scrutiny of his own personal reactions that I felt I had come nearest to an understanding of his musical mind. In the end I felt that the choice of those pictures of Berlioz and Satie told me as much as anything about Milhaud. He has the idealism, the vigor, and the rough-hewn qualities of the one and, deep down, the naïveté and poetry of the other.

As for his theory that the musical language does not lend itself to an expression of humor, this may very well be. But a fantastic story Milhaud told me about Satie and Schoenberg proved that he himself has a very keen sense of humor. I had not known that the works of these utterly dissimilar composers were known to each other. Incredible as it may seem, Schoenberg, during the time he was lionized in Vienna, was much attracted to Satie's tiny pieces and planned to have them

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performed there. A difficulty arose, however, over the inscriptions that appear in Satie's works. His pieces, as is well known, are covered with all sorts of droll remarks, printed in red, intended for the private amusement of the performer. This point had completely escaped Schoenberg, who arranged to have Satie's freakish remarks translated into German and declaimed in a rhetorical manner from the platform during the performance. *"Ah, le fourneau!"* ("the fathead") Satie burst out when told of this ponderous project. And as he told me of this untoward episode, Milhaud laughed heartily.



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of Mzensk, but when in 1936 Pravda, the official organ of the Central Committee of the Communist Party, categorically denounced that opera, the new symphony succumbed with it and was withdrawn before it could be performed. The Fifth Symphony, composed in 1937, enjoyed a distinct success and Shostakovitch was returned into public favor.

Richard Burgin was the first to conduct the symphonic music of Shostakovitch in Boston, introducing the First Symphony in 1935, the Fifth in 1939. Serge Koussevitzky became a champion of this composer in the following season, ultimately conducting not only the First and Fifth Symphonies but all that followed during his tenure — the Sixth, Seventh, Eighth and Ninth The interest in Shostakovitch in the United States had continued to grow, and orchestras competed (and paid well) for the privilege of a first performance. Of the new symphonies, the Seventh, popularly known as the "Leningrad" Symphony,

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had a topical interest, having been begun during the German siege of that capital in 1941.

After the Ninth, which shortly followed the close of the war, a cheerful work in marked contrast with the dark or violent moods of the Seventh or Eighth, Shostakovitch did not return to the symphonic form for eight years. Meanwhile, in 1948, the Central Committee came out with its condemnation of "formalism in music," and Shostakovitch was among the victims together with Prokofiev and lesser lights.

The Tenth Symphony, first heard in 1953, had a mixed reception in Russia. The directive of the Communist Party had denounced cacophony, "incomprehensible" sounds, and had insisted that music should be immediately intelligible to the people at large, that it should avoid "personal idiosyncrasy."

In 1958, the era of Stalin having passed, there was another change in the esthetic climate. An official article was headed "A Rectification of Errors." The composers who had been under a cloud were re-instated. One cannot attempt to imagine the troubled state of mind of Shostakovitch as, after many years of having his "errors" pointed out to him



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by those who presumed to know what was going on in his innermost soul, a second Committee pointed out the errors of the first. The "errors" of Shostakovitch were a free and genuine musical impulse, a tonal dramatic sense which he was not always inclined to apply to politics, a lively fantasy which was condemned as "meaningless grotesquery." How Shostakovitch really felt at any time may never be known. His various public statements breathe not a word of protest against regimentation. He was observed, on his visits to the United States in 1949 and 1959, as close-mouthed, retiring and painfully shy. His several published pronouncements about his music read as if he were a mouthpiece of the party line. Perhaps he is naturally docile, having been raised in a socialist state and having known no other. Perhaps, as when suddenly and without plausible reason he was twice declared an untouchable, he felt resentment but had to hold his tongue.

The present point of view is that music should have a "philosophical" (i.e. political) purpose, that it should conform to "socialist realism," avoid gloomy introspection, promote nationalistic fervor, praise present and commemorate past patriotic heroism.

In his Eleventh and Twelfth Symphonies Shostakovitch had obediently sought to satisfy these expectations. The Eleventh depicts the political insurrection of 1905 and the Twelfth the Revolution of 1917,

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with movements labelled after events in each. The performance of many of his works at Edinburgh last summer in the composer's presence brought an interesting Western commentary on his latest musical peregrinations. Listened to with considerable interest were the Fourth Symphony, once banned and now revived, the Eleventh Symphony and the Twelfth. They were critically valued in terms of a distinct descent in that order.

When the Eleventh Symphony was performed at Edinburgh, Desmond Shawe-Taylor wrote with qualifications about it, admitting that "there is no denying its evocative and picturesque qualities." For the Twelfth Symphony he had no good word nor apparently had anyone else. This critic had written (in the *New Statesman,* in 1958) that Shostakovitch "had at last found the true path with his large, original, and truly impressive Tenth Symphony." Yet when the Tenth was first performed in New York the *Herald Tribune* found it "sprawling, noisy, lacking in coherent style and even culture, that bugaboo of bourgeois

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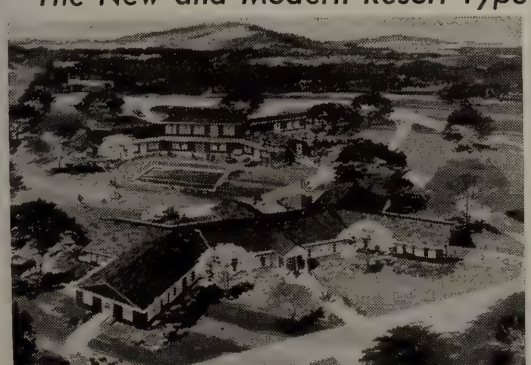
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respectability." On the same day the *New York Times* praised the Symphony as "obviously the strongest and greatest symphony that Shostakovitch has yet produced. One would say that it is the first score in the symphonic form that proclaims the complete independence and integration of his genius." The obvious answer to critical disagreement is independent and open-minded listening.

The Tenth Symphony is at least an indication that Shostakovitch has been able to go his own way, aware no doubt that the kind of errors condemned by self-appointed judges can be over-ridden by popular acclaim. One recalls how the angry chalk marks of Beckmesser are swept away by the spontaneous enthusiasm of the multitude in the last scene of *Die Meistersinger,* wherein Wagner has demonstrated a profound artistic truth. Shostakovitch in his Tenth Symphony has spoken over the heads of carping party-line critics to address the last arbiter, the public at large.

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The Tenth Symphony has obviously made its Soviet critics ill at ease because while they respect the newly affirmed mastery of Shostakovitch and are strongly impressed by the music, this work has an uncomfortable way of ignoring official pronouncements and following its own course. Those who look to the composer for a joyous summons to a communal life of unclouded felicity find here instead music of somber and even tragic import. It is intensely personal. Shostakovitch has listened to inner promptings quite unconnected with national events or official directive advice. Dmitri Rabinovich, in his study of the composer published in 1959, devotes a whole chapter to the Tenth Symphony, trying to justify it with the current point of view, to find in it an "ideological content."* Since it is obviously a personal utterance, which would never do, it must be found to contain a dualism, a relation between the composer and his surroundings, "I and the World," or "The Artist and Reality." When challenging dissonances appear, they must be a portrayal of "the force of evil" like the generalized evil image of invasion in the "Leningrad" Symphony which in that work the artist opposes and overcomes. "The composer cannot

* Philip Hale, in quoting over-industrious musical analysts, was reminded of "the man 'of meager aspect with sooty hands and face' seen by Captain Lemuel Gulliver at the Academy of Lagado, engaged for eight years upon a project of extracting sunbeams from cucumbers."



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extricate himself from the struggle going on in the world," writes Rabinovich. "It is the ethic duty of the artist, especially the Soviet artist, to remember this." If a symphony turns pessimistic it cannot remain so. Kabalevsky looks for the hopeful note and finds it in the cheerful finale in E major, a traditional lively close, but not as definitely a march as those found in the finales of the Fifth and Sixth. Mr. Kabalevsky hopes that the next symphony, continuing in this vein, "will embody sunlight and joys of life" and thus save Shostakovitch from error and move him to remain in the prescribed "optimistic" mood. This, in the Eleventh and Twelfth Symphonies he has not done; he has otherwise obliged by turning to past patriotic heroism.

In the Tenth then, and only in the Tenth in recent years, he has felt free to be himself, to write a symphony as uninstructed as his concertos. He has been repeatedly urged to give some explanation of the Tenth, to justify his intent, but without success. "The author," writes Rabinovich, "declined to give any commentary on the piece, not a single line



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Nevertheless, Fisher is "hot" at all nine Radio Shacks and precious few of our customers are what you might call loaded. We do our best to make it painless, however. You can walk out with a Fisher X-101C 60-watt stereo amplifier ($199.50) for $11 a month if you are reasonably reliable and don't flash that one-way ticket to Rio.

The X-101C is a 24-pound sweet-singing welterweight of an amplifier with a hideaway panel that conceals about half of the control knobs, an exclusive Fisher design apparently for women and children. Women can operate it without panicking. Children can panic without operating it. Men just make decisions, hopeful of being correct 51% of the time.

A lot of Fisher equipment is bought by college students and interns. Where they get the money is anyone's guess. Not, we trust, from selling term papers or cadavers. This group of youngsters loves good music with a passion that's almost frightening. Either their environment has been exemplary or they've risen above it. They like Fishers just the way they like Jaguars and Head skis. Know what the younger generation is coming to? To Radio Shack! Gad, what taste!

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for the press and nothing verbal, not even in private talks." Shostakovitch would only say: "It would be much more interesting for me to know what the listener thinks and to hear his remarks." After this neat parry he took refuge in a safe generalization: "I wanted to portray human emotions and passions." Since he is at least as human as the next fellow, he shares their emotions and passions but also transcends them in the emotional art of music where he is far more sensitive to beauty, to tonal variety, to richness of expression than the average listeners, and to that extent more worth their attention. By Western standards and by all traditional standards, the more he has succeeded in expressing his particular "human emotions and passions," the more treasurable the result as, in these late years, the Tenth Symphony seems to prove.

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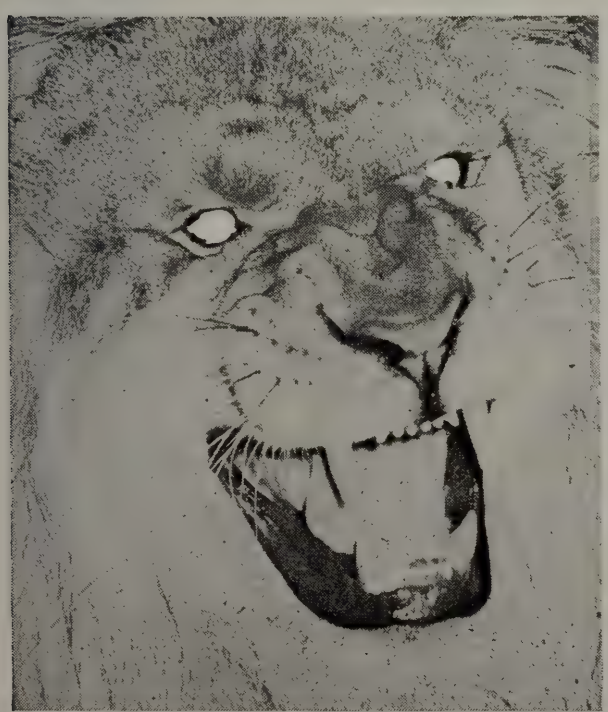
By DMITRI SHOSTAKOVITCH

Born in St. Petersburg, Russia, September 25, 1906

This symphony was composed in 1953 and completed on October 27 of that year. The first performance was given in Leningrad on December 17 following, and conducted by Eugene Mravinsky, who introduced it in Moscow on December 28. The first performance in the United States was on October 14, 1954, by the Philharmonic Symphony Society of New York under the direction of Dimitri Mitropoulos. The Symphony was performed in Boston on February 10, 1960, by the New England Conservatory Orchestra, James Dixon, conductor.

The symphony is scored for 2 flutes and 2 piccolos, 3 oboes and English horn, 3 clarinets and E-flat clarinet, 3 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, percussion and strings. The percussion includes bass drum, triangle, snare drum, cymbals, tambourine, tam-tam and xylophone.

THE symphony opens softly in the lower strings with a thematic "motto" which is to recur. The motto is somber, even ominous; it generates a melodic current within the realm of the string orchestra until a clarinet solo enters to play what could be called the principal theme, which develops naturally from the undulant voice weaving of the introduction. After treatment by the full orchestra and a return of the clarinet solo, a contrasting theme is introduced by the flute, a theme in rhythmic eighths, which, in combination, adds brilliance and spirit to what has been a flowing legato movement. The development is a gradual building up of tension to climaxes of increasing strength.



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There is a subsidence and a return of the rhythmic theme now by two clarinets in thirds. At last the motto theme in the low strings returns to bring a pianissimo close.

The second movement, replete with rapid rhythmic passages, recalls the scherzo style of the earlier Shostakovitch, but the mood belies the word, which indeed does not appear in the score. It is a movement of almost frenzied excitement, strongly underlined by the percussion section, in which the snare drum becomes dominant.

The third movement maintains in its opening theme the poised and staccato rhythm associated with the traditional term "allegretto," but it has none of the lightness and airiness associated with that tempo. The key is C minor. After a largo section featuring the French horn and English horn over a pizzicato accompaniment, the music becomes incisive, biting, relentless, and again brings the full percussion into play. The movement dies away at last on fragments of the theme.

The final movement opens in an andante tempo in a mood resembling that of previous slow movements of this composer. The oboe, flute and bassoon alternately carry the melody over low sustained strings, the flute at last probing its highest range (as in the Sixth Symphony). The allegro brings in a sudden and tumultuous E major, music of great brilliance built on rapid string passages. There is a quiet section conspicuous for a bassoon solo, and a close in triple fortissimo.

Nicolas Slonimsky, an authority on Soviet music, points out the

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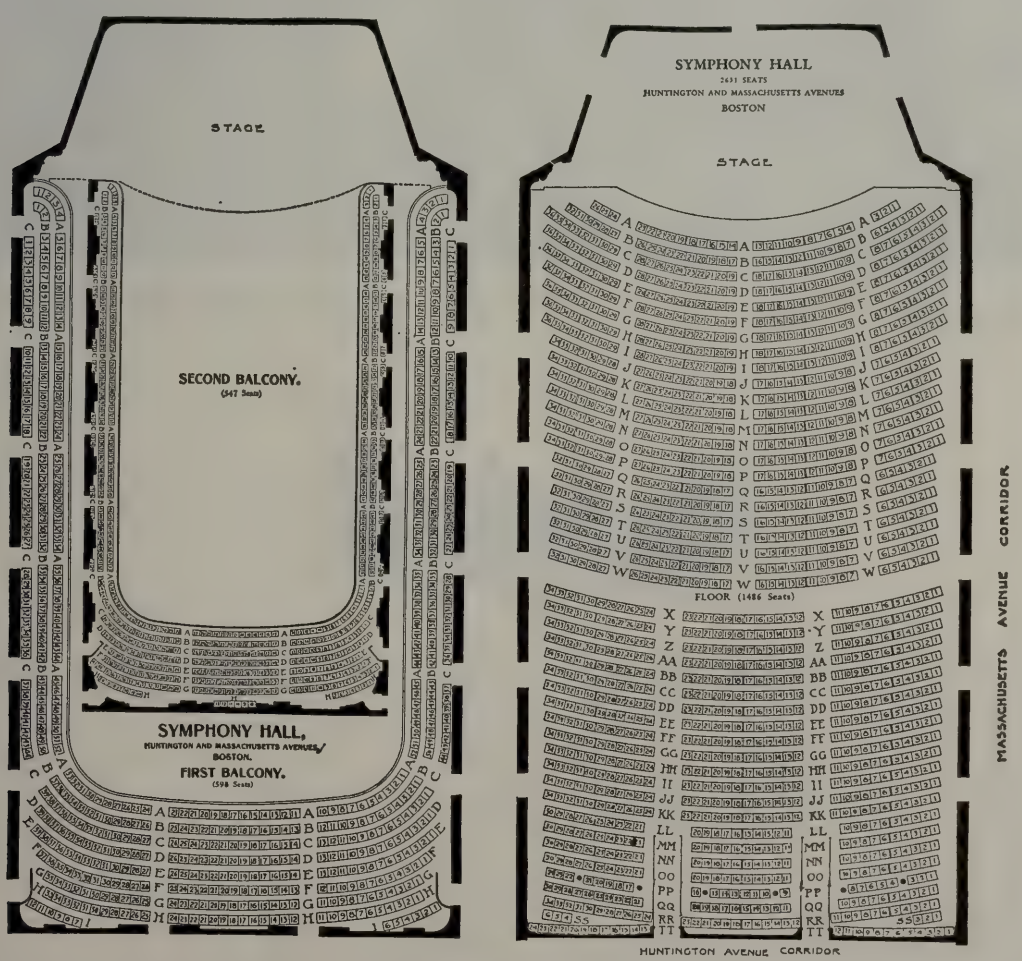
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Schumannesque significance of the opening "motto." "It is simply Shostakovitch's musical signature. It appears first in the violins at the opening, in the form of initials, D.S. (Es), is trilled a lot at the climax when drums come in fortissimo, significantly marked espressivo. The ascending semitone of the motto is thematic in the second movement. The expanded signature appears in permutation in the main subject of the third movement (C, D, Es, H) and is explicitly stated in the tutti D. SCHostakovitch). In the finale it is trumpeted and tromboned solo, and finally appears in the horns fortissimo, accelerating in diminution. From then on, the motto assumes sweeping proportions. In the coda, timpani solo pounds it out, D, E-flat, C, H.

"Shostakovitch's Eighth String Quartet, composed in 1960, is based entirely on the D. SCHostakovitch theme, rarely departing from the actual notes spelling his initials. The anxious contrapuntal developments against the motto may be of biographical significance: Shostakovitch experienced during this period a personal loss (the death of his wife) and other misfortunes. But his basic dualism – from darkness and gloom to light and joy, with the synthesis on the assertively optimistic note – has remained in these 'signature' works."

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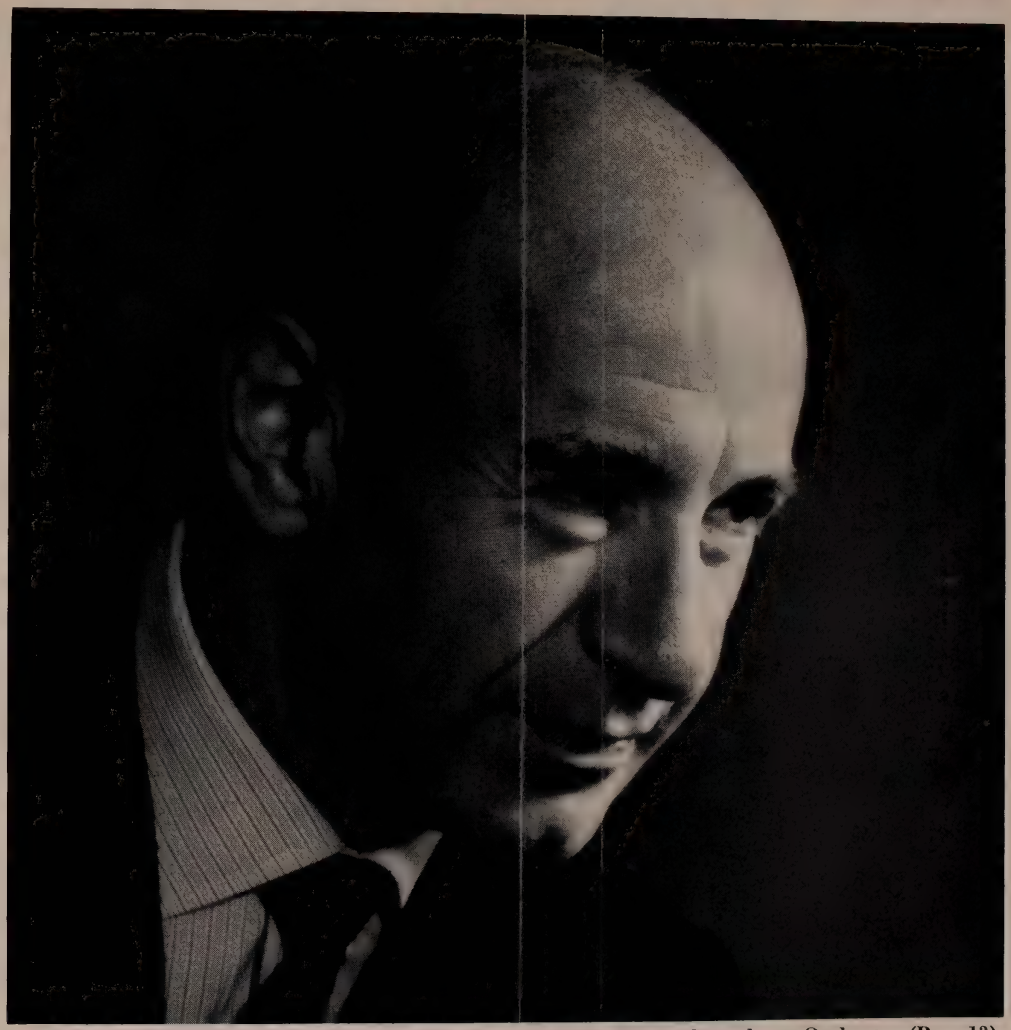
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NOVEMBER 15, 1962

Bushnell PROMPTER



Erich Leinsdorf, new music director and conductor of the Boston Symphony Orchestra (Page 13).

Verdi's Mighty Opera "Otello" *Program*

"British Columbia," Color Film, Cleveland P. Grant . . *Program*

Boston Symphony Orchestra *Program*

Europe's Great Orchestras Visit U. S. A. *Article*

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BUSHNELL PROMPTER



Vol. 8
No. 6

NOVEMBER 15, 1962

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Entertainment Guide

AT BUSHNELL

Dates in bold type indicate days on which events are scheduled at the Bushnell.

NOVEMBER

S	M	T	W	T	F	S
				15	**16**	**17**
18	**19**	20	21	22	**23**	**24**
25	**26**	27	**28**	29	**30**	

DECEMBER

						1
2	3	**4**	**5**	6	**7**	**8**
9	10	11	**12**	**13**	**14**	**15**

Joan Baez, Pete Seeger, two of America's most talented folk singers, in a single concert at 8:30 p.m. FRIDAY, NOVEMBER 16, sponsored by Manuel A. Greenhill of Boston. In addition to their singing, Miss Baez is a gifted guitarist and Mr. Seeger plays the recorder, 12-string guitar and long neck banjo. Tickets for this unique program are: $1.55, $2.10, $2.65, $3.20, $3.75.

Parade of Barbershop Quartets, 17th annual gala performance at 8:00 p.m. SATURDAY, NOVEMBER 17, sponsored by Hartford Chapter, SPEBSQSA. Proceeds will benefit the Hartford Little League. Ticket prices are: orchestra or first balcony, $3.50, $3.00, $2.50; second balcony, $2.00, $1.50.

"Otello", Verdi's mighty opera, at 8:15 p.m. MONDAY, NOVEMBER 19, opening offering this season by the Connecticut Opera Association, Frank Pandolfi, executive director. Mario Del Monaco, rated by many critics as the greatest living dramatic tenor, will take the title role. Tickets are now available at: $7.50, $6.50, $5.50, $4.50, $3.75, $2.50.

"British Columbia," a new feature-length movie in color, narrated by Cleveland P. Grant, 8:15 p.m. NOVEMBER 23 AND 24, 3:30 p.m. SUNDAY, NOVEMBER 25. Second event in the

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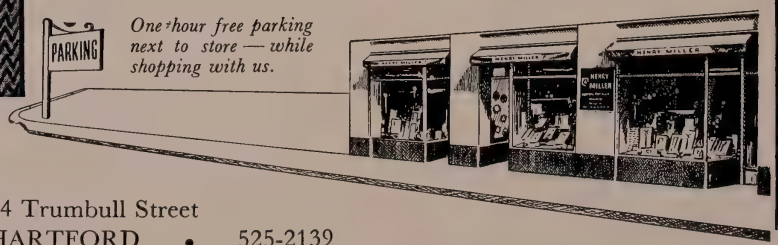
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popular Bushnell Lecture Course. Grant is a naturalist as well as photographer and travelogue expert, and will include many outdoor sequences depicting British Columbia, "the California of Canada," as well as intimate pictures of life in the cities. Tickets, on a reserved seat basis, will be on sale at: 75¢, $1.00 and $1.25.

Father Flanagan's Boys Town Choir, in a single local concert at 7:30 p.m. SUNDAY, NOVEMBER 25, sponsored by Mercyknoll. This celebrated ensemble of nearly 35 boys from the Nebraska institution established many years ago by Father Flanagan, has won wide fame for its singing not only of religious works but of a great variety of popular secular numbers. Tickets are now available in the Bushnell box office at: patrons $5.00; general admission, $2.50.

Boston Symphony Orchestra under the baton of its new musical director, Erich Leinsdorf, at 8:15 p.m. MONDAY, NOVEMBER 26. For this third concert in the current Bushnell Symphony Series Dr. Leinsdorf has selected: Mozart's "Jupiter" Symphony; Brahms' Quartet in G minor for Piano and Orchestra as transcribed for orchestra by Schonberg. A limited number of tickets are available at: $2.25, $2.75, $3.50, $4.00, $4.75 and $5.25.

"Borscht Capades," 14th anniversary edition of this musical-variety revue, to be presented on the Bushnell stage at 8:30 p.m. WEDNESDAY, NOVEMBER 28, by Hal Zeiger. Tickets now at the box office at: orchestra or 1st balcony, $5.00, $4.00, $3.00; 2nd balcony, $2.50.

"A Majority of One," comedy movie starring Rosalind Russell and Alex Guinness, at 8 p.m. FRIDAY, NOVEMBER 30, the second offering in this season's Favorite Motion Picture Series. With selected short subjects. Tickets at the box office at 75¢.

Tony Bennett, currently one of this country's most popular vocalists, with the Ralph Sharon Trio, in a single program at 8:30 p.m. SATURDAY, DECEMBER 1, sponsored by Troubadour Productions. Bennett will repeat in the Bushnell a Carnegie Hall performance which won raves from audience and critics alike. Tickets are now available at the box office at: orchestra, $4.75, $4.00; first balcony, $4.75, $4.00, $3.25; second balcony, $3.25, $2.50.



TONY BENNETT

Ferrante and Teicher, the duo-piano team that has become a recording sensation, in a single Bushnell concert at 7:30 p.m. SUNDAY, DECEMBER 2, sponsored by the Al Jarvis Orchestra. The pianists' program, "The Many Moods of Ferrante and Teicher," is two hours of varied music seasoned with a rare sense of concert humor, and including some of the duo's recorded hits. Reserved seat tickets at the box office at: orchestra or first balcony, $3.75, $3.25, $2.75; second balcony, $1.75.

Scots Greys, Argyll and Sutherland Highlanders, a mighty contingent of 100 men coming at 8:15 p.m. TUESDAY, DECEMBER 4. Including the massed band, drummers, pipers and highland dancers of two of Scotland's most famous regiments, this ensemble has already proved to be a major attraction during its current tour. Its stirring music, marching and dancing can be enjoyed in Bushnell Memorial comfort, as have been earlier programs by the Scots Guard, Black Watch and other regimental units. Tickets in the box office at: orchestra or first balcony, $4.00, $3.50, $3.00; second balcony, $2.50, $2.00, $1.50. In ordering by mail make checks payable to Bushnell Memorial, send to Hartford 14, Conn.

Travelers Choral Club in an annual pre-Christmas concert at 8:15 p.m. WEDNESDAY, DECEMBER 5. Public invited without charge.

Choral Club of Hartford, directed by Jack Byron Grove, in a concert at 8:15 p.m. FRIDAY, DECEMBER 7. Admission by membership or associate membership cards.

Young People's Program by the Hartford Symphony. Fritz Mahler conducting, two one-hour concerts at 1 and 3 p.m. SATURDAY, DECEMBER 8. Four pairs of Saturday afternoon concerts will be given during the season; series tickets are available through the schools.

Warren Miller Ski Film, "Around the World on Skis," personally presented by Miller, at 8:15 p.m. SATURDAY, DECEMBER 8, under the sponsorship of the Hartford Ski Club. Reserved seat tickets, $2.25; general admission, $1.50, at the Bushnell box office.

Hartford Electric Light Employees Party, an annual pre-Christmas event, at 1 p.m. SUNDAY, DECEMBER 9.

Sammy Davis, Jr., heading a company of entertainers, with orchestra, in a single program at 8:00 p.m. SUNDAY, DECEMBER 9, sponsored by the Will Mastin Trio. Included in the company will be Pat Henry and Sy Oliver with his band. This event promises to be one of the outstanding popular music attractions of the season. Tickets available now in the box office at: orchestra, $7.50, $7.00, $6.50; first balcony, $7.00, $6.50, $6.00; second balcony, $5.00, $4.00, $3.00. Make checks payable to, and send with stamped return envelope to: Bushnell Memorial, Hartford 14, Conn.

ELSEWHERE-MISCELLANEOUS

"Henry IV", Pirandello's dramatic play, to be presented by the University of Hartford Players at 8:15 p. m. on NOVEMBER 16, 17 AND 26 at the university, with Edgar Kloten directing.

"Mr. Roberts", to be staged at 8:30 p.m. NOVEMBER 16-17 by the C. G. Theatre Group in the Connecticut General Auditorium. Sam Capuano is the director. Tickets at the door.

"Color, A Magic Force," a lecture at 8 p.m. NOVEMBER 20 in West Middle School by Josef Albers, painter and teacher at Yale. Sponsored by Hartford Art School and Wadsworth Atheneum. Tickets at the door.

Sunday Free Art Film Series, presenting the color film "Picasso" at 3 p.m. NOVEMBER 25, in the Wadsworth Atheneum's Avery Auditorium.

"The Hostage," first event in "Three Evenings in Theatre" series, DECEMBER 3, 6 p.m. and 9 p.m. in new Jewish Community Center Auditorium, 335 Bloomfield Avenue, West Hartford. For information call the Center.

ELSEWHERE-MUSIC

Hartt College Free Concerts at the College on Broad Street: NOVEMBER 16, 8 p.m. "It's A Family Affair" recital; NOVEMBER 18, 8:30 p.m., Grant Johannesen, piano recital; NOVEMBER 28, 8:30 p.m., William McKim, faculty piano recital; NOVEMBER 30, 8 p.m., student recital.

Asylum Hill Oratorio Choir presenting Ralph Vaughan Williams' "Dona Nobis Pacem" at 8 p.m. NOVEMBER 18 in the Asylum Hill Church at 814 Asylum Avenue. I. Albert Russell is the organist and choirmaster. Public invited free.

Nemone Balfour, Celtic harp and lute: a program of songs and ballads at 3 p. m. SUNDAY, NOVEMBER 18 in the Tapestry Hall of Wadsworth Atheneum. Public invited free.

MUSEUMS AND ART EXHIBITS

Wadsworth Atheneum Special Exhibits: Architecture of David Smith, now to NOVEMBER 25; Modern Drawings and Watercolors, now to NOVEMBER 25; Good Design for Christmas, NOVEMBER 20-DECEMBER 30. Open free, Tuesday-Friday, 10-5; Saturday, 9-5; Sunday, 1:30-5:30.

Connecticut Watercolor Society 25th annual exhibition at the Wadsworth Atheneum, DECEMBER 1-JANUARY 6. All resident Connecticut artists may enter paintings; for information write Connecticut Watercolor Society, P. O. Box 2072, West Hartford 17.

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Characters in order of their appearance

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Cassio, *lieutenant under Othello* . . . PLACIDO DOMINGO
Iago, *ensign or ancient under Othello* . MANUEL AUSENSI
Roderigo, *a Venetian gentleman* . . . ROBERT SCHMORR
Othello, Moor of Venice, *Governor of Cyprus*
MARIO DEL MONACO
Desdemona, *his bride* MARIA DI GERLANDO
Emilia, *her companion and Iago's wife* . NANCY WILLIAMS
A Herald JOHN EMBREE
Lodovico, *Ambassador of Venice* . . ARNOLD VOKETAITIS

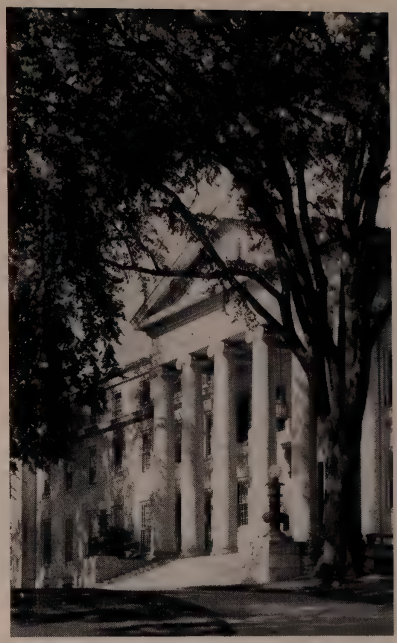
Natives of Cyprus, attendants, soldiers, sailors, ladies and gentlemen:

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Time: About the end of the Fifteenth Century.
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ACT I. Exterior of Othello's castle.
ACT II. Hall on the ground floor of the castle.
ACT III. The great hall of the castle.
ACT IV. The bedroom of Desdemona.

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fight engineered between Cassio and Montano by the evil Iago, Othello dismisses Cassio as an officer. The act closes with a love duet by Othello and his bride.

As the second act opens Iago advises Cassio to plead with Desdemona to gain, through her, a restoration to his rank. Iago then sings his famous "Credo," expressing his belief only in a cruel god who has fashioned him for an evil life. Going off then to meet Othello, he hints at an affair between Desdemona and Cassio. To strengthen the suspicion, he says that Cassio has a certain handkerchief given to him by Desdemona. Iago sends Cassio off to plead for Desdemona's help. The wife does intercede with her husband but he, now jealous, is only inflamed by her action.

Othello's jealousy is further aroused, as the third act moves on; Iago says he has heard Cassio mentioning Desdemona's name in his sleep, while the innocent Desdemona again asks her husband to restore Cassio. She learns of Othello's suspicions only when he asks her to bind his head with a certain handkerchief he had given her, a handkerchief which she cannot find. The Moor's despair is deepened when he sees Cassio with the handkerchief, (which Iago had placed in his possession.) Othello swears to kill his wife, and Iago to kill Cassio. At this point a message is brought notifying Othello he has been deposed and Cassio named govenor in his stead. Enraged beyond control, Othello publicly denounces his wife, and falls into a swoon.

The final act is set in Desdemona's bedroom as she, kneeling, sings the beautiful "Ave Maria." Othello enters and finding her asleep, awakens her with a kiss and accuses her of infidelity. Her pleas are in vain and he suffocates her. The faithful maid, Emilia, now realizing the treachery of her husband, Iago, explains his trickery with the handkerchief and proves that Desdemona was innocent. It is learned at this point that Cassio has fatally injured Roderigo who, before dying, had exposed the villainy of Iago. The wicked one flees while Othello, overcome with grief and remorse, kills himself at his wife's side.



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TWO GREAT EUROPEAN ORCHESTRAS TO NEW WORLD

American audiences are currently more than ever interested in major symphony orchestras from abroad. Conscious of this market for cultural entertainment, the great music agencies like Columbia Artists and Hurok Concerts are doing their best to persuade leading European orchestras to make tours of this country.

Columbia, for example, has been able to line up two major European symphony groups for the season following the present season. They are the Vienna Symphony, with the renowned Wolfgang Sawallisch conducting, and the Royal Philharmonic of London, which is coming here under its world-famous director, Sir Malcolm Sargent.

But it is no simple matter to obtain such groups for the benefit of the relatively few American cities which will have a chance to hear them. No less a personage than Andre Mertens, chairman of the Columbia board of directors was involved in the engagement of the Vienna Symphony. Mr. Mertens had to make three trips to the Austrian capital before the deal was consummated. The negotiations involved numerous conferences with the president of the orchestra, the conductor and the mayor of Vienna.

More importantly, the deal involved, Mr. Mertens has revealed, a guarantee by Columbia of more than a quarter of a million dollars before the orchestra could be induced to America for a five weeks tour in 1963-1964. With the opening and closing concerts scheduled for New York City, only a few favored principal cities of the country will have opportunity to hear these distinguished visitors.

For the Royal Philharmonic tour the story is inevitably much the same.

MIGHTY ENTHUSIASM GREETS PIPES, BAND, DANCERS

A tremendous outpouring of enthusiasm has greeted the massed bands, pipes, drums and highland dancers of two of Queen Elizabeth's regiments, in their first tour of this country. The 100 men of the Royal Scots Greys and the Argyll and Sutherland Highlanders who make up this visiting contingent, will present a single program in the Bushnell at 8:15 p. m. Tuesday, December 4. Tickets are now available.

Typical of the greeting given them: the first four performances of the tour, in Washington, Philadelphia and New York, were complete sellouts well in advance, attracting $120,247 to the box offices, and there will be repeat performances in each city. A Hollywood Bowl appearance was one of the highlights of the year.

The Bushnell program will include marching by the pipers, martial and semi-classical numbers by the massed band, solo instrumental numbers, a variety of popular highland dances.

Sammy Davis Revue

Certain to be one of the major popular music events of the season, "An Evening With Sammy Davis, Jr." will be presented on the Bushnell stage by the Will Mastin Trio at 8 p.m. Sunday, December 9. The Sammy Davis program, for which ticket mail orders are now being filled, will bring a large company including Pat Henry, Sy Oliver and orchestra. Davis' most recent record hit is "What Kind of Fool Am I?"



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Cleve and Ruth Grant preparing for work

Cleveland P. Grant

Cleve Grant has made an enviable name for himself in a two-fold field of color film photography. He is recognized throughout North America for his closeup movie studies of animal and other wild life; he is likewise acclaimed for the fine skill with which he produces travelogues dealing with New World regions.

He and his wife, Ruth, make up one of the most painstaking husband-wife teams in the entire entertainment category. Thousands have thrilled to their intimate color studies of birds and animals in their natural habitat, without realizing that sometimes weeks of patience will produce only a short sequence of good film.

It was Grant who produced superb sequences of moose and bear for Disney's "Arctic Wilderness," and mating fights between bighorn rams for "The Vanishing Prairie." Every one of his films represents accurate reporting with the camera. In making "British Columbia" the Grants were working in an area close to their hearts.



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ERICH LEINSDORF

Erich Leinsdorf, new music director of the Boston Symphony, began his professional career at 22. After studying in Vienna (where he was born on February 4, 1912) he became assistant to Bruno Walter and Arturo Toscanini at the Salzburg Festival.

His engagement as permanent conductor of the Cleveland Orchestra (1943) was interrupted when he was called to serve in the U. S. Army. Since the war he has led the Boston Symphony, the Philadelphia Orchestra and the Chicago Symphony, among others, as guest conductor. In 1947 he was appointed permanent conductor of the Rochester Philharmonic, a post he held for nine years. In the spring of 1957 he was appointed music consultant and conductor at the Metropolitan Opera, but gave up these posts on assuming his Boston engagement.

Mr. Leinsdorf is well known in England for his frequent engagements with the BBC, Philharmonia and London Symphony orchestras. He has conducted many of the major orchestras on the Continent.



Notes on the Program

by John N. Burk

SYMPHONY IN C MAJOR "JUPITER," K. No. 551

By Wolfgang Amadeus Mozart

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791.

The first movement of this symphony is more than Jovian — it is an extraordinary combination of various elements, conditioning each other in an over-all equilibrium, with a development prodigious for its time, with a renewing freshness of invention which deserves the word godlike, if any music can be so called. The four opening bars at once disclose two of these elements: a strong martial rhythm from the orchestra, answered by a gentle, persuasive phrase from the strings. The martial beat becomes without preamble (there is no preamble in the direct progression of this movement) a full,

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PROGRAM

MOZART . . *Symphony No. 41, in C major, "Jupiter", K. 551*

I. Allegro vivace
II. Andante cantabile
III. Minuetto: Allegretto
IV. Finale: Allegro molto

INTERMISSION

A warning bell will be sounded three minutes before the end of intermission.

BRAHMS . . *Quartet for Piano and Strings, in G minor, Op. 25*
(Arranged for Orchestra by Arnold Schonberg)

I. Allegro
II. Allegro ma non tanto
III. Andante con moto
IV. Rondo alla Zingarese

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striding march rhythm. Yet it need not be pointed out that this military buoyancy, enforcing the other elements, never overbears them. The second subject, in the dominant, opens lyrically but at once develops a gay rhythm whereby the composer has two more combinable elements. With these ingredients — martial, tender and gay — Mozart proceeds with his wonderfully unified development through close upon 100 bars.

There is a sense of tragedy in the Andante cantabile. When the first phrase (from the muted violins) is followed by a loud defiant chord, one is reminded, as elsewhere, of the *Eroica*. A second phrase, where ornate thirty-second notes increase the emotional expressiveness, has the gradual subsidence which with Mozart often signifies lamentation. Sforzando chords in the winds over halting triplets increase the tension. This thesis is developed, there is a fresh treatment of the opening subject matter, bringing the climax of the movement. The coda is magnificent.

The sudden alternation of forcefulness and gentleness, a lifelong characteristic of the instrumental Mozart, in his last symphony acquires a new meaning. In the Minuet it takes the form of alternate eight bar phrases.

The final movement is Mozart's supreme achievement in counterpoint so smooth-flowing and natural, so apparently simple, that the layman may make himself comfortably at home with its surface charm while the student examines the various permutations and inversions of the five themes. The movement is in sonata form with a fugato development and extended coda. So Mozart ended his symphonic works with a fugal peroration, as if to demonstrate for his own satisfaction how he could put counterpoint to symphonic uses. The result was then, and still remains, absolutely supreme in its kind.

QUARTET IN G MINOR FOR PIANO AND STRINGS

By Johannes Brahms

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.

Transcribed for orchestra by Arnold Schonberg.

Writing her first impressions of this work in a frank letter to her friend, Brahms, Clara Schumann noted in part: "There is much in the first movement of the G minor Quartet that I like, and much that I care for less . . . I think I could get to like the whole movement very much if only the beginning of the first part were to keep more steadily to G minor . . . I cannot help thinking that if you had me in mind at all when you were writing it you must have known that I would be charmed with the scherzo in C minor; here I find myself so tenderly transported to dreamland that it is as if my soul were rocked to sleep by the notes."

Another close friend of Brahms, Joseph Joachim, wrote this opinion: "The last three movements of the G minor Quartet have turned out most beautifully; the second one is so well balanced and so full of surprising turns, the third so sincere and happily contrasted, and the last sparkling with character! The idea of the first movement is not as original as I am used to expecting of you; but the way you do develop a theme is often magnificent."

The hesitation of Brahms' two friends over the first movement has not been shared by posterity. Donald Francis Tovey, for one, has this to say: "The first movement is one of the most original and impressive tragic compositions since the first movement of Beethoven's ninth symphony." Rapturous pages are given over to this movement by Daniel Gregory Mason who is ready to forgive "impetuous youth" for its amplitudes, for the youth is "that of a Titan."

Curtain Talk

A 23-year old Wisconsin pianist, Ralph Votapek, of Milwaukee, has been catapulted to fame, and probable fortune, by his winning of the $10,000 first prize in the recent Van Cliburn International Piano Competition. Two Soviet pianists took the second and third awards, worth $5000 and $2000 respectively. Ironically, Mr. Votapek may not be able to accept for a while the many resulting benefits of his victory, because of his draft board.

* * *

Macabre Hollywood gag that has been recently going the rounds: If Darryl Zanuck should film World War III, what would he call the picture? Answer: "The Shortest Day."

* * *

The Seattle World's Fair which closed its six months' run on October 21, was one of the most successful in history. The Fair definitely ended with a profit, having had a total attendance of more than 9,600,000.

* * *

"Fine critics," says Lawrence Langner, Theatre Guild founder, "have contributed to the development of the theater all over the world, and nowhere is this more true than in the United States where brilliant men all over the country have leavened the theater with the knowledge and the enthusiasm which they bring to their work. That is not so easy when you realize that only one or two out of every 10 plays they criticize are worthwhile."

* * *

Last summer's Shakespeare Festival in Stratford, Ontario is reported to have drawn 94% of the capacity of the 2,258-seat theater there. Conversely, the Shakespeare Festival season at the 1,449-seat theater in Stratford, Connecticut, is reported by the publication, *Variety*, to have drawn only 57%.

Ferrante and Teicher, Duo-Pianists, Coming



Ferrante and Teicher, duo-pianists

The brilliant pianistics of that phenomenally popular keyboard duo, Ferrante and Teicher, will be displayed in a 7:30 p.m. December 2 concert on the Bushnell stage sponsored by the Al Jarvis Orchestra. Their recent records, "Exodus," "The Apartment" and "Tonight" have sold over 3,000,000 copies. Tickets for their two-hour local concert are now on sale in the Bushnell box office, or from Catholic Graduates Club members.

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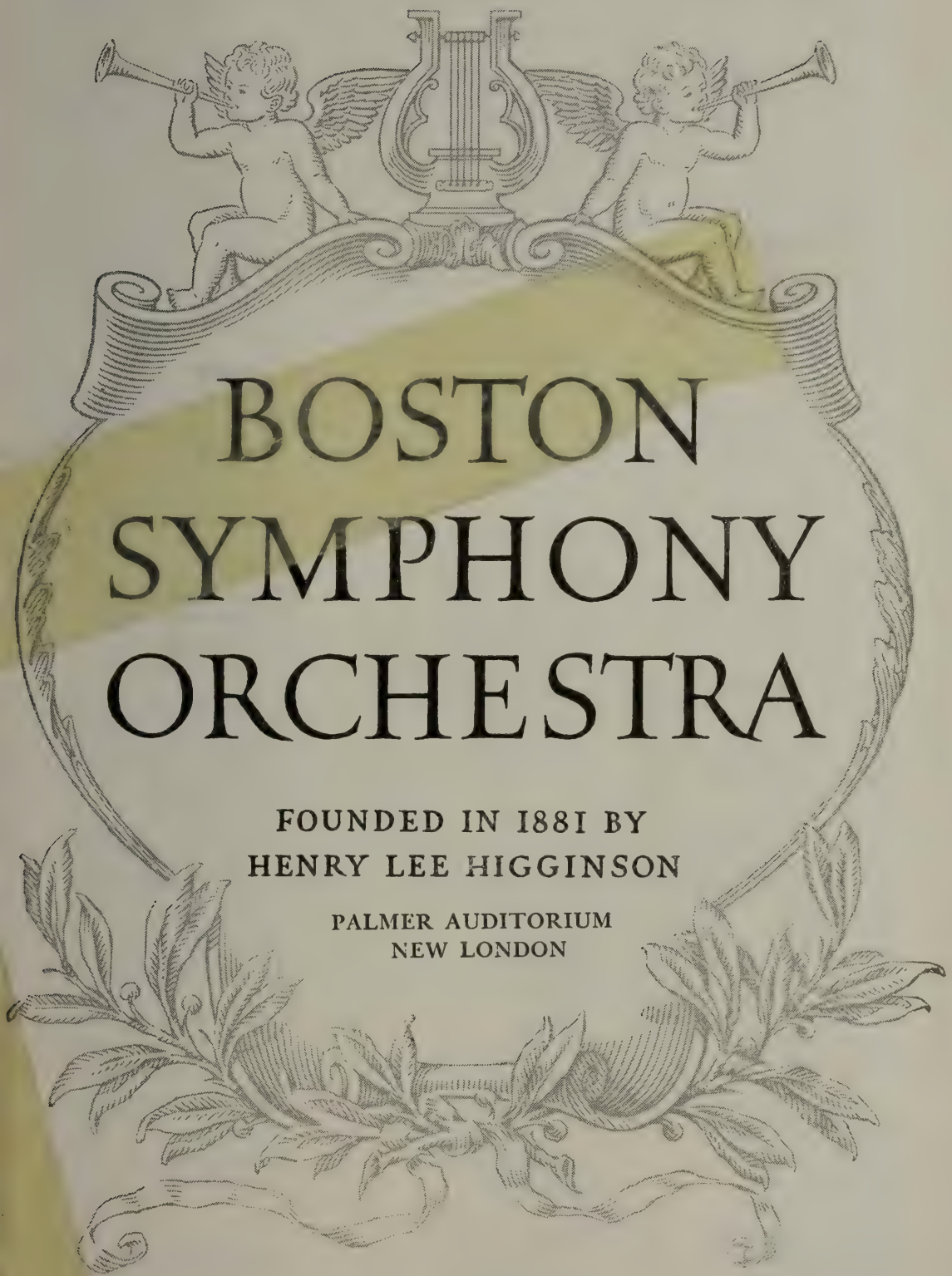
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with historical and descriptive notes by

JOHN N. BURK

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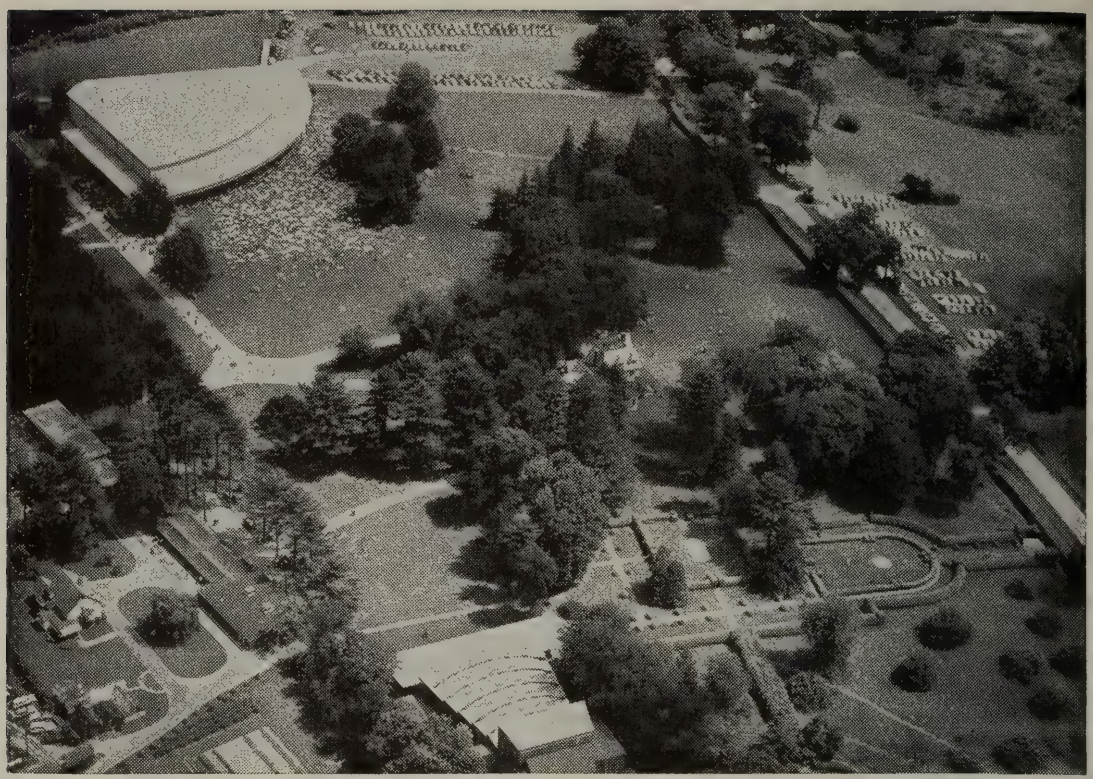
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Program

TUESDAY EVENING, NOVEMBER 27, *at* 8:30 *o'clock*

MENDELSSOHN Overture (*Op.* 21), and Incidental Music to "A Midsummer Night's Dream," *Op.* 61

Overture
Scherzo
March of the Fairies
Intermezzo
Nocturne
Bergomask
Wedding March

DEBUSSY *"Prélude à l'Après-midi d'un Faune (Eclogue by Stéphane Mallarmé)

INTERMISSION

BEETHOVEN *Symphony No. 5, in C minor, *Op.* 67

I. Allegro con brio
II. Andante con moto
III. } Allegro; Trio
IV. } Allegro

BALDWIN PIANO

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INCIDENTAL MUSIC TO "A MIDSUMMER NIGHT'S DREAM," *Op.* 61

By FELIX MENDELSSOHN

Born in Hamburg, February 3, 1809; died in Leipzig, November 4, 1847

Mendelssohn composed his Overture to Shakespeare's play in 1826. It was first publicly performed at Stettin in February, 1827, under Karl Löwe, and published in 1835. It was first performed at the concerts of the Boston Symphony Orchestra February 9, 1883, and last performed January 8, 1954. The Overture is dedicated to "His Royal Majesty, the Crown Prince of Prussia."

The Incidental Music, consisting of thirteen numbers, was composed in 1843, and first performed at a production of the play in the Palace at Potsdam, October 14, 1843.

MENDELSSOHN, reading translations of Shakespeare by Schlegel and Tieck, composed this Overture as a concert number in his seventeenth year, when he was living at 3 Leipziger Strasse, Berlin, a suburban house with ample gardens, a garden house for amateur theatricals included. The Overture sets the mood for the whole play, not for the first act, which is entirely concerned with expository matter in Athens — the dilemma of the mismated lovers and the plans of Bottom the Weaver and his fellow rustics to perform a play at the nuptials of Duke Theseus and Hippolyta, Queen of the Amazons. It is in the second act, in "A Wood near Athens" that we enter Shakespeare's land of fairies and dreams, whereby music is called for.

The March of the Fairies accompanies the entrance of Oberon and Titania, King and Queen of the fairies. The Scherzo introduces Act II, elfin music disclosing Puck and a Fairy. The Nocturne precedes Act IV. Puck squeezes the juice of the magic flower on the sleeping eyelids of Lysander to restore his rightful affection for Hermia. The Wedding March opens Act IV, and ushers in Duke Theseus of Athens and his bride for the entertainment on their wedding night, which is also the wedding night of Lysander, Demetrius and their brides. The Bergomask is a peasant dance presented by Bottom and his fellow rustics.

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"PRELUDE TO THE AFTERNOON OF A FAUN
(After the Eclogue of Stéphane Mallarmé)"

By Claude Debussy

Born in St. Germain (Seine and Oise), August 22, 1862; died in Paris, March 26, 1918

Debussy completed his *Prélude à l'Après-midi d'un Faune* in the summer of 1894. The Prelude was performed at the concerts of the Société Nationale, December 22, 1894, Gustave Doret conducting.

It would require a poet of great skill and still greater assurance to attempt a translation of Mallarmé's rhymed couplets, his complex of suggestions, his "labyrinth," as he himself called it, "ornamented by flowers." We shall quote instead the synopsis which Edmund Gosse made in his *Questions at Issue:*

"It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it. A faun — a simple, sensuous, passionate being — wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows that impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins in the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

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ENTR'ACTE

THE ROLE OF THE MUSICAL DIRECTOR

By ERICH LEINSDORF

In November, 1959, Erich Leinsdorf, then the musical consultant of the Metropolitan Opera Company, contributed an article to "The Atlantic," based on his experience as conductor of orchestras and operas. His new position lends a renewed interest to this article from which extracts are here reprinted.

WHAT are some of the tasks of the serious conductor in his present, highly esteemed role?

Before starting rehearsals of an opera or a symphony, I spend many lonely hours with the orchestra parts, marking them carefully as to phrasing and length of notes. This may seem odd, considering that the printed musical text should be explicit in those matters, yet the farther back we go into past centuries and decades, the less specific do the scores seem. It is here that interpretation begins. Almost any phrase in a classical composition is open to several ways of execution. If I want to have it played in the manner which I deem right, I must be sure that the parts of the orchestra players are marked clearly and unequivocally. The type of bowing on the violin which should be used for a detached passage is often a subject of varying ideas. The length of certain notes, whether they should be held through their full value or somewhat shortened, is frequently a disputable item. Many fine musicians differ on how to execute a shake — when to start with the principal note and when with the auxiliary note. The question of grace notes is endless in its possibilities for disagreement.

Of course, every serious musician believes he knows all the answers. After one knows all the answers, there is left only the good taste of the individual, which decides in favor of one or the other manner of performance. You can be sure that the contemporaries of Bach and of Mozart had no qualms about the bowing, the length of notes, or the shakes. The style was a matter of course and not at all a subject for debate or for important differences of opinion.

Our contemporary musicians simply cannot be trained to be perfectly at home in three centuries spanning many different styles and countries. The technical demands today are so high that only the exceptionally endowed musician will be able to acquire a deeper understanding of different periods and their stylistic demands. Here is one of the important, though little understood, functions of the conductor: to educate the players toward a better understanding and a deeper penetration of our repertory.

Most symphony conductors who travel to various orchestras carry with them their own full orchestrations — a set of parts representing their ideas in minute detail.

In opera, the orchestra is only one factor. Singers must be prepared. The chorus must memorize and study its part. The pianist who plays for the ballet must be informed of the tempi which the conductor has decided upon for the ballet numbers. In the kaleidoscopic machinery of opera, the dancers are the most difficult to satisfy. Think what an

enormous difference a slightly faster speed of the music can make to a complicated pirouette or to a monstrously high jump into the air! Aware of most conductors' gross inability to feel with their feet, the Paris Opera has a special ballet conductor who takes the place of the evening's regular maestro as soon as the *danse divertissement* is about to start.

In opera, there is little awareness of exactly what the conductor does. I have found to my amazement that many music critics consider the conductor responsible only for the orchestra. This is totally wrong, though I regret to say that some conductors do leave the preparation of the singers in other hands and start coordinating them with the instruments only in the final orchestra rehearsals. This can never lead to a truly integrated performance. The singers are coached by assistant conductors, especially in new works or with singers new to their roles. All memorizing is aided and accompanied by auxiliaries and assistant conductors, and yet the principal conductor (at least the one who takes his leadership seriously) should never relinquish control over the preparation of the singers. The main criterion of a first-rate operatic performance is mutual understanding between the leading singers of the cast and the conductor.

In the symphonic field, there is a parallel relationship between the soloist who performs a concerto and the conductor. Too often, the general practice is for the soloist to arrive at the very last moment, if possible the morning of the day of the first performance. He comes to the last regular orchestra rehearsal, and the conductor tries valiantly to guess exactly what the soloist will do in matters of tempo and phrasing. A concerto is like a duet of two fully equal partners, the solo instrument and the orchestra. The concertos of Beethoven, Brahms, and Bartók — and many others — were written to be performed in a spirit of unanimity between the soloist and the conductor, and such unanimity cannot be accomplished in one quick rehearsal on the morning of the concert. The adjustment which mature musicians, who have their own opinions and interpretive ideas, must make cannot be achieved in a few hours.

In this quest for unanimity, a good many explosions occur in the world of music, and while some of them lead journalists to write flamboyantly of vanity and malice, of intrigue and cabal, the basic cause is often artistic incompatibility. I can recall several cases of such incompatibility, some of which I witnessed and in some of which I was one of the incompatibles myself. How do such crises arise? There are different approaches to all musical masterpieces, no matter how often we may be told that there is only one right way. As an artist gets older and more set in his ways, he is not only reluctant but often unable to change. To be quite frank, I myself was better at accompanying soloists fifteen or twenty years ago than I am today. The reasons are simple enough. As we develop our own ideas more strongly, it becomes a rather loathsome task to conduct a passage or movement in a tempo which is different from the one which we consider the right one. There are soloists, virtuosi, and singers whom I genuinely admire when I am a listener but with whom I am in sufficient musical disagreement to make collaboration a chore rather than a pleasure.

In music, the leader — and that is precisely what the conductor is — finds himself in control of very highly skilled people whose excellence

in their special fields must always be respected. Yet rehearsals involve so much criticizing and suggesting, prodding and coaxing by the conductor that they can easily become wrangles. It is here that sensitivity, tact, and authority come into play.

In the summer of 1958, I worked with two different orchestras, one in Holland and one in Italy, on very taxing assignments. I found at once that neither of these orchestras was quite prepared for the highest level of excellence. In Holland, I had to ask for administrative help to overcome practices which were against the interests of our work. The orchestra was accustomed to having two sets of wind players alternate, so that nobody would be overworked. But with the number of rehearsals at hand, I considered it impossible to prepare a highly complex opera by Stravinsky as it should be prepared, and I had to insist that this old custom be abandoned.

In Italy, I had to alter some cherished easy-going ways for the sake of top results on records. I had to get people who were absolutely unsettled by a prolonged heat wave to give more than their best, and it was not easy. I am quite sure that many a disgruntled player later sat at home and, over his Dutch gin or his Chianti, told his family, "That conductor, what a bastard, but we did some excellent work."

How different all this is from the baton-wielding, lion-maned individual as he appears to popular fantasy. Even some of our music patrons are not fully aware of the tremendous preparatory work which is part of a conductor's activities. I have often been asked by some well-meaning greenroom visitor if I had arrived just prior to the concert!

To give just a rule-of-thumb ratio, it is comfortable to have for rehearsal six times the playing time of the music to be performed. As our standard program length in the United States is about eighty minutes, four hundred and eighty minutes, or eight hours, is a comfortable period for preparation. This is divided into either three three-hour rehearsals or four two-and-a-half-hour rehearsals, including rest periods. How much time the program needs depends on the selections, quality of orchestra, and the conductor. A program of novelties or fairly unknown music must be rehearsed more than the standard concert repertory.

I have found that great orchestras, such as the Philadelphia and the Amsterdam Concertgebouw, play the well-known classical symphonies better if the rehearsal merely establishes the particular wishes of the conductor. These extraordinary orchestras have not only played together for a long time, they also know intimately a great deal of the repertory, and when a conductor who visits with them brings his own orchestra material, he need do no more than point up a few of his special wishes and he will be greatly rewarded. They are unanimous in attack, release, intonation, and phrasing. They do not have to be educated. One can and should treat them as very high-class instruments. But when a conductor works with a lesser band where several musicians change every season, where not even a concerted attack can be taken for granted, where the concertmaster fights with the first oboe player about the exact pitch of the "A" by which they tune, then the conductor must be prepared to embark upon the task of teaching the basic facts of music to those fellows who are pretending to be an orchestra.

The preparation of a conductor must be encyclopedic — not only in music but in related fields. He should be well versed in literature and pictorial arts. He does not have to play all the instruments, but must have a thorough knowledge of what each instrument can do. Orchestra musicians are quick to spot chinks in the conductor's armor, and while they may not always have the proper reverence for the stature of a conductor, they are accurate judges of musical competence and knowledge. If a conductor asks for a certain effect or a specific mode of execution and if by some misfortune he is told by the player that what he asks for is impossible, he has received the equivalent of a no-confidence vote from the entire orchestra.

A flowery conductor once admonished a player to "give to a phrase more moral strength." What can a player do with such a suggestion? Most of the time the passage is meaningless for him until he plays with the orchestra in a rehearsal. If, however, important passages in the player's part are blocked out beforehand by the conductor and if, in running through the work, the conductor will specifically ask him to play with more articulation, to avoid breathing in this spot and to lengthen an end note there, the part in question may well emerge with that "moral strength."

What and how much to say in preparing a work — that depends. An ideal orchestra rehearsal includes little or no talk by the conductor. Parts well marked in advance, plus a clear conducting technique, should suffice — except, of course, for correction of inevitable errors.

There are several funny stories about the discovery of mistakes in orchestra parts by alert conductors. This is always a credit to a new man and gets him off to a good start with the players. An ambitious maestro once decided to impress a new orchestra with his fine ear, and he spent some time sprinkling a few well-chosen wrong notes in various orchestral parts of the symphony he would be rehearsing first. When he reached the place where he had changed an "F" to an "F sharp" in the first horn player's part, he stopped and called out, "First horn, play 'F' please." To which the horn player replied, "I did play an 'F,' but some damned fool marked an 'F sharp' in the part."

No amount of skillful rehearsing will alter the basic quality of an orchestra or an operatic cast. No coaching or coaxing will make a mediocre tenor sing like a first-rate tenor, and no amount of prodding will change a third-rate band of players into the Philadelphia Orchestra. Once the conductor has agreed to appear with an orchestra or with an opera company, he is thereafter entirely dependent on his own tricks, on his own art, on his magnetic power. They will produce the results which will finally make the performance, and by these results he will be judged.

Toscanini, and many another accomplished and renowned conductor, took no chances. The Maestro never accepted invitations or engagements from less than topnotch organizations. If and when he made a mistake and let himself in for a session with a mediocre group, one of two things happened: either he walked out or he insisted that the weak spots in the orchestra be strengthened. The only time the Maestro conducted in Holland, he was asked not to the Concertgebouw but to another orchestra. For reasons unknown to posterity, he accepted. When he found that the orchestra was no better than poor second-rate, he began to ask for superior musicians in "that chair" and at "that

desk" and "this desk." By concert time, a large percentage of the important chairs were filled by superior players who were not members of the orchestra. Which merely proves that Toscanini knew that he could not make a silk purse out of a sow's ear.

The conductor's real function, what he does in actual performance — that is far more difficult to describe. Up to the moment of performance, he studies his program, coordinates preparation, suggests improvement, corrects, cajoles, threatens, flatters, compliments, criticizes; he speaks, shouts, writes; he marks parts, changes seating arrangements, poses for publicity pictures, grants interviews (or breaks his neck seeking to be interviewed); he does a score of things, and yet none of them adequately ensures the caliber of the performance the public will hear.

There are conductors with clear beats and those whose beats can hardly be understood. Among both types, there are great masters. So it is not the beat. There are all sorts of physical specimens among the great masters of conducting: old, middle-aged, and young; tall, average, and short; fat, medium, and thin; with and without mustache; with crops of beautiful hair, long or short; without hair; some using long, some short batons, some using their hands; some of these hands are short and stubby-fingered; some are long with well-manicured nails. No matter how it is turned, there is no evidence to prove conclusively that certain ingredients make the conductor while others make only the time beater. The truth is that the personality of a conductor decides how the performance goes; and in this term "personality" lies practically the whole mystery of life itself.

In the United States, the theory of incompatibility between opera and symphony conducting will not die. Notwithstanding the eloquent proofs of the careers of Toscanini, Walter, Furtwängler, and many others, the idea persists that a conductor is primarily either a concert man or an opera man.

The symphony conductor who directs a program for the fourth time in a row can confidently expect the fourth reading to be a further improvement on the previous three. In the opera, the fourth performance may have four times the hazards which beset the first. Thirty days may have passed since the previous performance of the work; two leads have changed hands, and although they were rehearsed with the company at the piano, they had no orchestra rehearsal. The singer of one of the subsidiary roles has fallen ill and had to be replaced by an understudy of great sureness but lacking in a first-rate voice. The conductor, who is aware of all this, knows that he must be on guard to expect unforeseen twists and turns — that anything may happen.

The good conductor always listens to the musical response that follows his beat. In opera, he must listen in two different directions, in the pit and on stage; and at some moments when there is separate backstage music, his third ear must be pressed into service as well. As for the technical part of beating time and moving the hands, I am reminded of the classic answer which Richard Strauss gave to a young hopeful who wanted lessons in conducting from the master, who was famous for producing the most hair-raising performance without getting his collar moist: "There is really not much to that business of conducting. This" — and he drew with his right hand the outline of a four-beat bar — "is four; and this" — gesture — "is three; if you know how and when to use these, you know how to conduct."

SYMPHONY NO. 5, IN C MINOR, *Op.* 67

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

The Fifth Symphony was completed near the end of the year 1807, and first performed at the *Theater an der Wien*, Vienna, December 22, 1808, Beethoven directing. The parts were published in April, 1809, and the score in March, 1826. The dedication is to Prince von Lobkowitz and Count Rasumovsky.

The Symphony is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and contra bassoon, 2 horns, 2 trumpets, 3 trombones, timpani and strings (the piccolo, trombones and contra bassoon, here making their first appearance in a symphony of Beethoven, are used only in the Finale).

SOMETHING in the direct, impelling drive of the first movement of the C minor symphony commanded the general attention when it was new, challenged the skeptical, and soon forced its acceptance. Goethe heard it with grumbling disapproval, according to Mendelssohn, but was astonished and impressed in spite of himself. Lesueur, hidebound professor at the Conservatoire, was talked by Berlioz into breaking his vow never to listen to another note of Beethoven, and found his prejudices and resistances quite swept away. A less plausible tale reports Maria Malibran as having been thrown into convulsions by this symphony. The instances could be multiplied. There was no gainsaying that forthright, sweeping storminess.

Even if the opening movement could have been denied, the tender melodic sentiment of the Andante was more than enough to offset conservative objections to "waywardness" in the development, and the lilting measures of the scherzo proper were more than enough to compensate the "rough" and puzzling Trio. The joyous, marchlike theme of the finale carried the symphony on its crest to popular success, silencing at length the objections of those meticulous musicians who found that movement "commonplace" and noisy. Certain of the purists, such as Louis Spohr, were outraged at hearing the disreputable tones of trombones and piccolo in a symphony. But Spohr could not resist Beethoven's uncanny touch in introducing a reminiscence of the scherzo before the final coda. Even Berlioz, who was usually with Beethoven heart and soul, felt called upon to make a half-apology for the elementary finale theme. It seemed to him that the repetitiousness of the finale inevitably lessened the interest. After the magnificent first entrance of the theme, the major tonality so miraculously prepared for in the long transitional passage, all that could follow seemed to him lessened by comparison, and he was forced to take refuge in the simile of a row of even columns, of which the nearest looms largest.

It has required the weathering of time to show the Beethoven of the Fifth Symphony to be in no need of apologies, to be greater than his best champions suspected. Some of its most enthusiastic conduc-

tors in the century past seem to have no more than dimly perceived its broader lines, misplaced its accents, under or over shot the mark when they attempted those passages which rely upon the understanding and dramatic response of the interpreter. Wagner castigated those who hurried over the impressive, held E-flat in the second bar, who sustained it no longer than the "usual duration of a forte bow stroke." Even many years later, Arthur Nikisch was taken to task for overprolonging those particular holds. Felix Weingartner, as recently as 1906, in his "On the Performance of the Symphonies of Beethoven," felt obliged to warn conductors against what would now be considered unbelievable liberties, such as adding horns in the opening measures of the symphony. He also told them to take the opening eighth notes in tempo, and showed how the flowing contours of the movement must not be obscured by false accentuation.

Those — and there is no end of them — who have attempted to describe the first movement have looked upon the initial four-note figure with its segregating hold, and have assumed that Beethoven used this fragment, which is nothing more than a rhythm and an interval, in place of a theme proper, relying upon the slender and little used "second theme" for such matters as melodic continuity. Weingartner and others after him have exposed this fallacy, and what might be called the enlightened interpretation of this movement probably began with the realization that Beethoven never devised a first movement more conspicuous for graceful symmetry and even, melodic flow. An isolated tile cannot explain a mosaic, and the smaller the tile unit, the more smooth and delicate of line will be the complete picture. Just so does Beethoven's briefer "motto" build upon itself to produce long and regular melodic periods. Even in its first bare statement, the "motto" belongs conceptually to an eight-measure period, broken for the moment as the second fermata is held through an additional bar. The movement is regular in its sections, conservative in its tonalities. The composer remained, for the most part, within formal boundaries. The orchestra was still the orchestra of Haydn, until, to swell the jubilant outburst of the finale, Beethoven resorted to his trombones.

The innovation, then, was in the character of the musical thought. The artist worked in materials entirely familiar, but what he had to say was astonishingly different from anything that had been said before. As Sir George Grove has put it, he "introduced a new physiognomy into the world of music." No music, not even the "Eroica," had had nearly the drive and impact of this First Movement.

The Andante con moto (in A-flat major) is the most irregular of the four movements. It is not so much a theme with variations as free thoughts upon segments of a theme with certain earmarks and recurrences of the variation form hovering in the background. The first setting forth of the melody cries heresy by requiring 48 bars. The first strain begins regularly enough, but, instead of closing on the tonic A-flat, hangs suspended. The wood winds echo this last phrase and carry it to a cadence which is pointedly formal as the strings echo it at the nineteenth bar. Formal but not legitimate. A close at the eighth

bar would have been regular, and this is not a movement of regular phrase lengths. Regularity is not established until the end of the movement when this phrase closes upon its eighth bar at last! The whole andante is one of the delayed cadences. The second strain of the melody pauses upon the dominant and proceeds with an outburst into C major, repeats in this key to pause at the same place and dream away at leisure into E-flat. The two sections of melody recur regularly with varying ornamental accompaniment in the strings, but again the questioning pauses bring in enchanting whispered vagaries, such as a fugato for flutes, oboes and clarinets, or a pianissimo dalliance by the violins upon a strand of accompaniment. The movement finds a sudden fortissimo close.

The third movement (allegro, with outward appearance of a scherzo) begins pianissimo with a phrase the rhythm of which crystallizes into the principal element, in fortissimo. The movement restores the C minor of the first and some of its rhythmic drive. But here the power of impulsion is light and springy. In the first section of the Trio in C major (the only part of the movement which is literally repeated) the basses thunder a theme which is briefly developed, fugally and otherwise. The composer begins what sounds until its tenth bar like a da capo. But this is in no sense a return, as the hearer soon realizes. The movement has changed its character, lost its steely vigor and taken on a light, skimming, mysterious quality. It evens off into a pianissimo where the suspense of soft drum beats prepares a new disclosure, lightly establishing (although one does not realize this until the disclosure comes) the quadruple beat. The bridge of mystery leads, with a sudden tension, into the tremendous outburst of the Finale, chords proclaiming C major with all of the power an orchestra of 1807 could muster — which means that trombones, piccolo and contra-bassoon appeared for the first time in a symphony. The Finale follows the formal line of custom, with a second section in the dominant, the prescribed development section, and a fairly close recapitulation. But as completely as the first movement (which likewise outwardly conforms), it gives a new function to a symphony — a new and different character to music itself. Traditional preconceptions are swept away in floods of sound, joyous and triumphant. At the end of the development the riotous chords cease and in the sudden silence the scherzo, in what is to be a bridge passage, is recalled. Again measures of wonderment fall into the sense of a coda as the oboe brings the theme to a gentle resolution. This interruption was a stroke of genius which none could deny, even the early malcontents who denounced the movement as vulgar and blatant — merely because they had settled back for a rondo and found something else instead. The Symphony which in all parts overrode disputation did so nowhere more unanswerably than in the final coda with its tumultuous C major.

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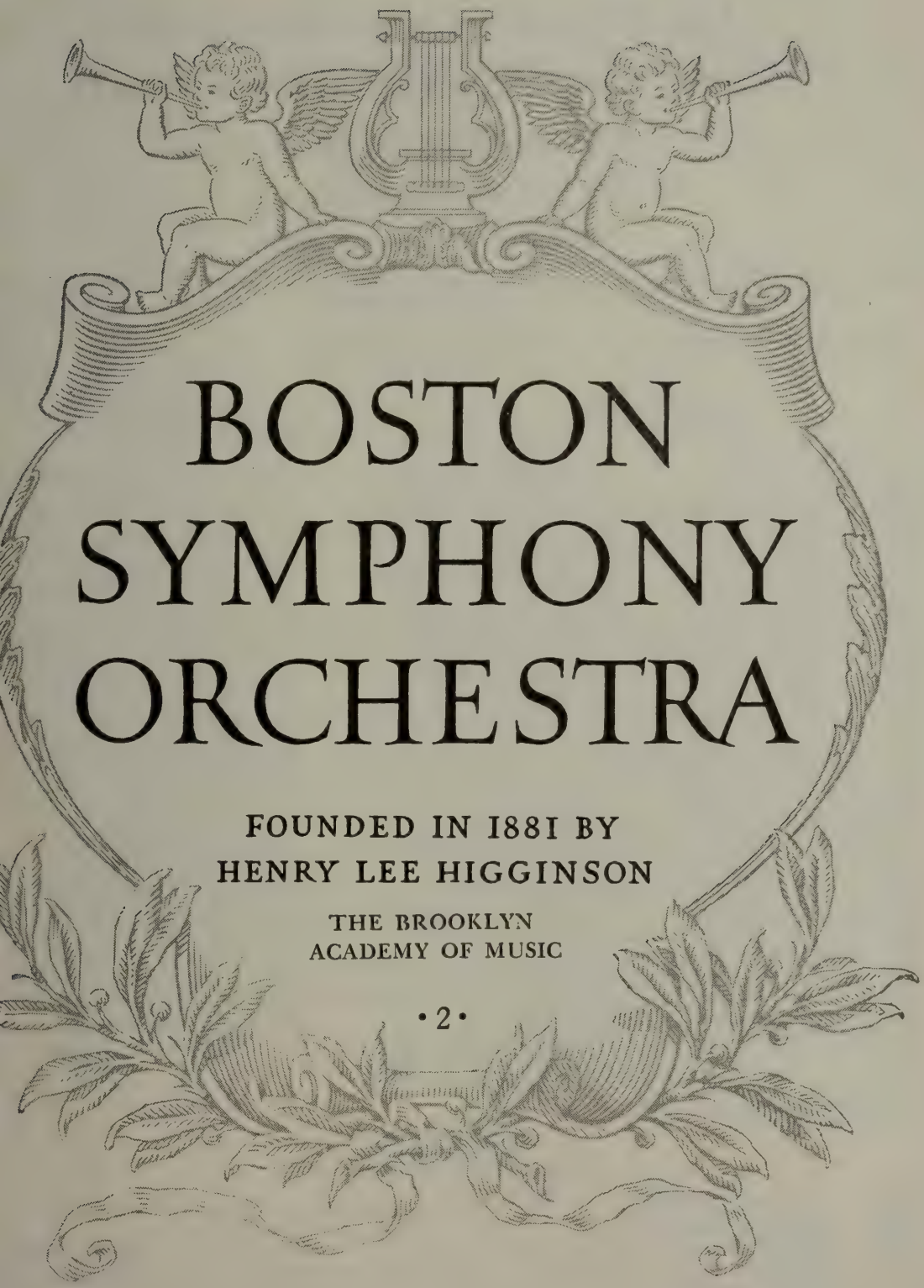
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SCHOENBERG "Verklärte Nacht" ("Transfigured Night"), String Sextet, *Op.* 4, arranged for String Orchestra

BARTÓK Concerto No. 2 for Piano and Orchestra

I. Allegro
II. Adagio
III. Allegro molto

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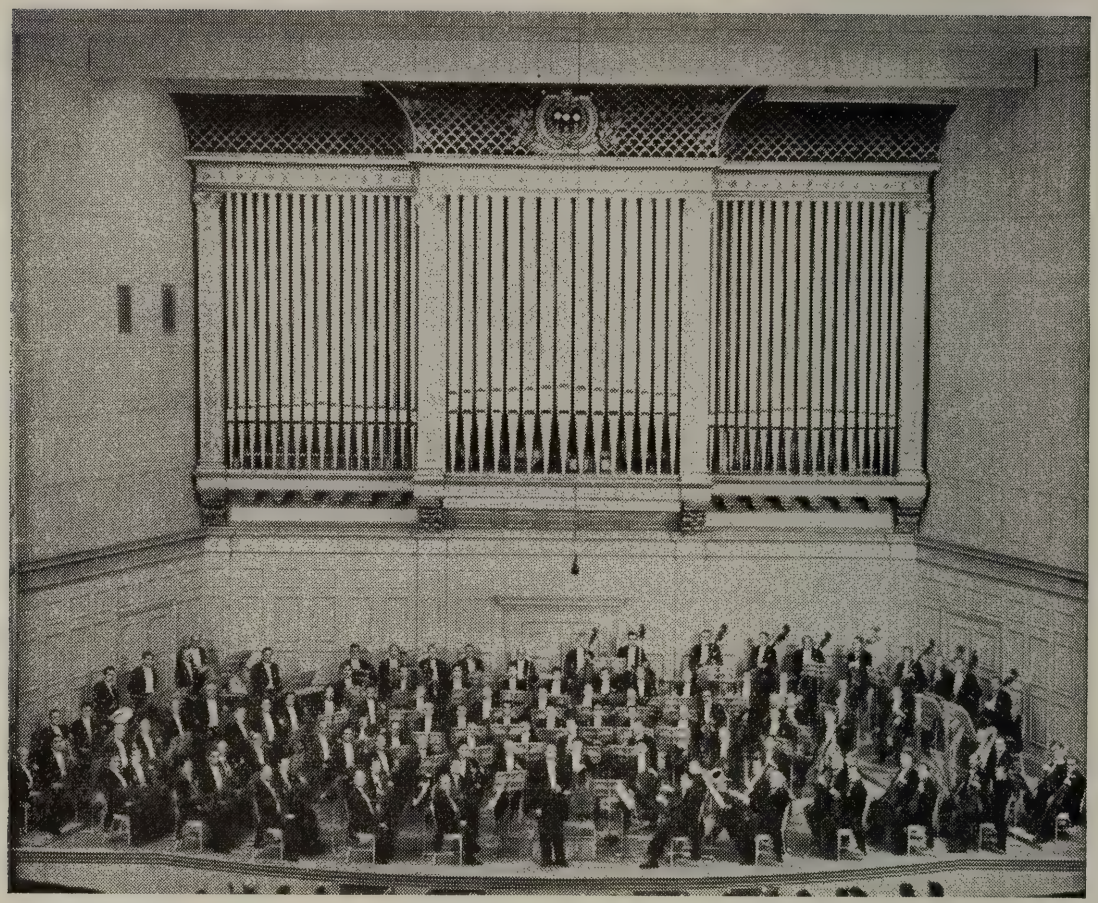
BEETHOVEN *Symphony No. 5, in C minor, *Op.* 67

I. Allegro con brio
II. Andante con moto
III. Allegro; Trio
IV. Allegro

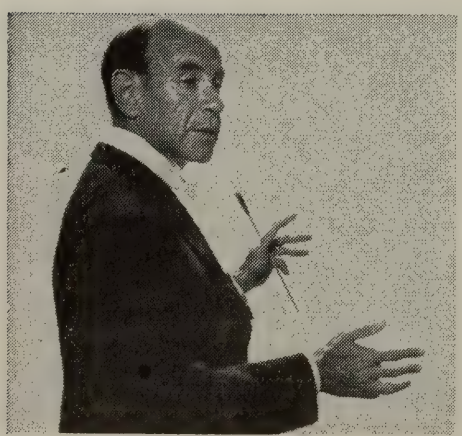
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VERKLÄRTE NACHT ("TRANSFIGURED NIGHT") STRING SEXTET, *Op.* 4 (ARRANGED FOR STRING ORCHESTRA)

By ARNOLD SCHOENBERG

Born in Vienna, September 13, 1874; died in Los Angeles, July 13, 1951

Composed in 1899, Schoenberg's String Sextet was arranged by him for a full string orchestra in 1917 and revised in 1943.

The Sextet was made known to Boston by the Kneisel Quartet on March 16, 1915. The full version was performed at the Boston Symphony concerts on November 25, 1921, under the direction of Pierre Monteux, and was repeated in 1922. The composer conducted it at a Cambridge concert on January 11, 1934, and was to repeat it on the following Friday and Saturday, but on account of his illness Mr. Burgin conducted these performances.

IN HIS twenty-fifth year, Schoenberg wrote what has been accounted his first considerable and enduring work. *Verklärte Nacht* was composed in the space of three weeks, in September, 1899, when Schoenberg was staying at Payerbach with Zemlinsky, the only master to whom the self-made artist ever turned. Richard Dehmel's poem invited expansive treatment, more particularly from a young man saturated with Wagnerian emotionalism. But Schoenberg had as yet attempted nothing larger than chamber music, and he saw fit at this time to express himself through the voices of six stringed instruments.

"As might be expected," writes Wellesz, "the setting of a program to music, and especially in a youthful work full of the zest of life, has made the music of *Verklärte Nacht* something unusually dramatic; so much so that one could wish in many places for greater fulness and strength of tone. Hence, when this work is played in large halls, it is a good idea to increase the number of performers. This certainly reduces the intimate effect of certain passages, but on the other hand it gives to the whole a far greater intensity, bringing out more clearly the flight and *élan* of the composition." For the purposes of orchestral performance, the composer has added a double-bass part, and made some modifications of tonal balance. The music has been so played by many orchestras.

An excerpt from Richard Dehmel's poem, *Weib und die Welt,* is quoted in the score. The fragment was thus paraphrased by Henry E. Krehbiel:

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"Two mortals walk through a cold, barren grove. The moon sails over the tall oaks, which send their scrawny branches up through the unclouded moonlight. A woman speaks. She confesses a sin to the man at her side: she is with child, and he is not its father. She had lost belief in happiness, and, longing for life's fulness, for motherhood and mother's duty, she had surrendered herself, shuddering, to the embraces of a man she knew not. She had thought herself blessed, but now life had avenged itself upon her by giving her the love of him she walked with. She staggers onward, gazing with lack-lustre eye at the moon which follows her. A man speaks. Let her not burden her soul with thoughts of guilt. See, the moon's sheen enwraps the universe. Together they are driving over chill waters, but a flame from each warms the other. It, too, will transfigure the little stranger, and she will bear the child to him. For she has inspired the brilliant glow within him and made him, too, a child. They sink into each other's arms. Their breaths meet in kisses in the air. Two mortals wander through the wondrous moonlight."

The following description of the score is a condensation of the analysis of Wellesz:

"The structure of *Verklärte Nacht,* in accordance with the poem, is made up of five sections, in which the first, third, and fifth are of more epic nature and so portray the deep feelings of the people wandering about in the cold moonlit night. The second contains the passionate plaint of the woman, the fourth the sustained answer of the man, which shows much depth and warmth of understanding. The introductory theme, which established the atmosphere of the whole work, rises to the highest positions in the violins and finally comes to an end with a poignant chord. A tender thought now appears, which, however, is not further developed; and on a short, gradually increasing crescendo the passionate plaint of the woman begins, full of remorse.

Ich trag' ein Kind und nicht von dir.
Ich geh' in Sünde neben dir.
Ich hab' mich schwer an mir vergangen.

I carry a child which is not thine,
Burdened with sin I go with thee;
I have done myself great wrong.

"Notable is a tender dialogue between the cello and first violin, and later a long breathed and expressive *cantilena.* Then follows a section surging with passion, in which mysterious strains are interrupted by a wildly careering violin figure. It finally rises with increasing speed to a great fortissimo. Now the third section begins, introduced by a recitative on the first violin, the motive of which, taken over later by the viola, leads to the recurrence of the original theme, this time fully harmonized and acquiring thereby an overwhelming force.

"After a few tender violin passages and the softest of chords in the highest positions, with which this picture of moonlit night closes, the fourth section begins with the comforting reply of the man:

Das Kind, das du empfangen hast,
Sei deiner Seele keiner Last.

May the child thou hast be no burden on thy spirit.

"With a pathetic motive in the cellos, supported by full, clear harmonics, this section begins and proceeds to a magical picture which is intended to suggest the atmosphere:

O sieh, wie klar das Weltall schimmert!
Es ist ein Glanz um alles her.

See how brightly the world gleams;
There is radiance all around.

"After a considerable development, the tranquil grandeur of the recitative-like motive of the man dispells the restlessness, and there begins the final section of the work, which corresponds to the last section of the poem:

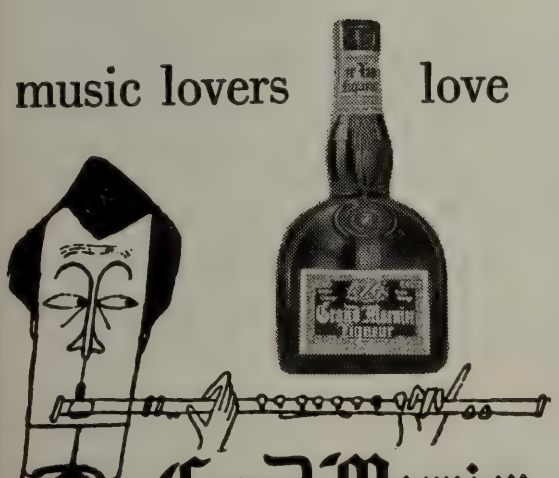
Er fasst sie um die starken Hüften,
Ihr Atem küsst sich in den Lüften,
Zwei Menschen geh'n durch hohe helle Nacht.

He seizes her about the waist,
Their breath mingles in a caress,
And the two go forth into the radiant night.

"Gradually the heights become clear and the thicket shining in the moonlight becomes visible. Now Nature is speaking; with the purest, subtlest touch the music now paints the picture of the thicket standing alone in the clear light. In a shimmering melody the happiness that the two people have found is reflected; then it dies away, and in the highest harmonics this tone-picture comes to an end."

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SECOND CONCERTO FOR PIANO AND ORCHESTRA

By BÉLA BARTÓK

Born in Nagyszentmiklos, Hungary, March 25, 1881;
died in New York, September 26, 1945

Bartók composed his Second Concerto in 1931 (the last page of the score is dated Budapest, October 9, 1931). It was first performed at an ISCM concert in Amsterdam on January 23, 1933, the composer playing the solo part.

The orchestral portion is as follows: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, triangle, military drum, cymbals, tam tam and strings.

THREE piano concertos by Bartók have been published. The First, composed in 1926, was performed by the Boston Symphony Orchestra on February 17, 1928, when the composer was the soloist. The Third was one of his last scores, and its completion was prevented by his death in 1945. The Second Concerto has been widely performed in the United States and other countries. It was not performed in Germany before the end of the war, for the reason that Adolf Hitler was declared Chancellor of the Coalition Cabinet in the German Reich one week after its first performance in Amsterdam. Bartók then at once forbade all performances of his music in Germany.

The music of Bartók was first heard at the concerts of the Boston Symphony Orchestra in 1928 when his First Concerto was performed under the direction of Serge Koussevitzky. It was received with some dismay. The composer, though gentle, quiet-mannered and slight of stature, proved to be a prodigious pianist, and his music was found to be a bold adventure in "dissonance." Lawrence Gilman, who had heard the Concerto shortly before in New York, then wrote in the *Herald Tribune:* "One uses the word 'dissonant' with the full realization of the fact that this word has long ceased to have any significance as a term of indication. Broadly speaking, all contemporaneous music (unless it be deliberately archaic or neo-classic after the manner of Stravinsky's solemn philanderings with Euterpe) is a continuous tissue of dissonances. . . . Concords, in the sense familiar to theorists of the age of harmonic innocence, are now almost as obsolete as derby hats, bustles, hansoms and evening calls."

Needless to say, "dissonance," if somewhat easier to accept now after thirty-five years, is no easier to define. One thing is certain — Bartók, in the eighteen years he was destined to live after this Concerto, modified considerably his bold experimental incursions into dissonant combinations. Bartók was always more alert to the actuality of sound than to any theory of its manipulation. The Concerto for Orchestra is unabashedly diatonic and the Third Piano Concerto is hardly less so. The Second Piano Concerto, though decidedly piquant in flavor, and not without challenging chords and play of counterpoint, is at least built on diatonic themes.

In much of Bartók's music, and strikingly in this Concerto, he makes use of the dance rhythms of his racial origins, but develops them into a rich fabric of his own. The score is too complex to be called folk-like. From the point of view of today it could be said to derive from the symphonic nineteenth century. The general form is freely classical; the music is romantic, rhapsodic, astringently dissonant, contrapuntal, it blazes with instrumental color. Each of these aspects is personally exploited — the score is peculiarly his own.

The piano is percussive throughout, orchestral instruments reinforcing its free rhythmic play. Yet the orchestra does more than serve as a background. Soloist and orchestra merge in a close duo, each supporting the other. The pianist has a bravura part, but not even a hint of a certain nineteenth century bravura which was empty passage work, meaningless glitter. The solo part is always thematic, always inherent. Rather than decorative in the traditional sense, it is a means of rhythmic intensification.

The first movement dispenses with strings altogether, whereby the piano, matched with the colors of brass and woodwinds, stands out in clear relief. The first (and predominant) theme is at once introduced by a trumpet as a flourish which is extended by the piano in full chords. Ostinato rhythms are at once established as the style of the whole. A tattoo by the timpani and snare drum introduces (and accompanies) a more tranquil subject by the piano in staccato chords of superimposed fifths. In the development the first theme is worked in combination and contrary motion, and further developed in a cadenza before an upsweeping close.

In the second movement, the strings make their first appearance alone, divided, muted and without vibrato, in a succession of light, slow-moving chords. A roll of the timpani brings an answering passage from the piano unaccompanied, in a quasi-recitative. The alternation is twice repeated, with extended development by the piano. After a suspensive roll of the timpani a swift presto section is dramatically introduced. It is like a scherzo, interpolated within the slow movement, which returns briefly to bring an eloquent close. This presto is a high point of brilliance and verve for the piano in rapped-out figures characteristically Bartók's.

The final movement, like the first, is tumultuously rhythmic. It takes the outline of the traditional rondo by the recurrence of its main theme, wherein once more the timpani leads the piano in. There is a cadenza with a bass drum accompaniment, and before the final swift cadence a recollection of the theme which opened the concerto.

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GEZA ANDA

Geza Anda was born in Budapest on November 19, 1921. He studied with Dohnányi at the Royal Academy of Music in Budapest. He went to Berlin to study in 1941, and gave successful concerts there. He managed to escape from Germany and settled in Switzerland, making Zurich his home and eventually becoming a Swiss citizen. Having played throughout Europe after the war, he made his American debut in Philadelphia in October, 1955. He is now making his sixth American tour, with engagements which have not prevented him from playing in Europe. Each summer he gives recitals at the Salzburg Festival, likewise playing the concertos of Mozart with a chamber orchestra. He thus perpetuates the practice of the late Edwin Fischer by conducting Mozart's concertos from the piano. He has succeeded Fischer at Lucerne where he has given master courses in the last three seasons.

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FEBRUARY 21
Soloist: HENRYK SZERYNG, *Violin*

MARCH 21

The concerts by this Orchestra in Boston on Saturday evenings are broadcast complete by Station WQXR-AM-FM, New York, on Saturday evenings at 8:05. (The concert of the previous week in Symphony Hall, Boston.)

SYMPHONY NO. 5, IN C MINOR, *Op.* 67

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

The Fifth Symphony was completed near the end of the year 1807, and first performed at the *Theater an der Wien*, Vienna, December 22, 1808, Beethoven directing. The parts were published in April, 1809, and the score in March, 1826. The dedication is to Prince von Lobkowitz and Count Rasumovsky.

The Symphony is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and contra bassoon, 2 horns, 2 trumpets, 3 trombones, timpani and strings (the piccolo, trombones and contra bassoon, here making their first appearance in a symphony of Beethoven, are used only in the Finale).

SOMETHING in the direct, impelling drive of the first movement of the C minor symphony commanded the general attention when it was new, challenged the skeptical, and soon forced its acceptance. Goethe heard it with grumbling disapproval, according to Mendelssohn, but was astonished and impressed in spite of himself. Lesueur, hidebound professor at the Conservatoire, was talked by Berlioz into breaking his vow never to listen to another note of Beethoven, and found his prejudices and resistances quite swept away. A less plausible tale reports Maria Malibran as having been thrown into convulsions by this symphony. The instances could be multiplied. There was no gainsaying that forthright, sweeping storminess.

Even if the opening movement could have been denied, the tender melodic sentiment of the Andante was more than enough to offset conservative objections to "waywardness" in the development, and the lilting measures of the scherzo proper were more than enough to compensate the "rough" and puzzling Trio. The joyous, marchlike theme of the finale carried the symphony on its crest to popular success, silencing at length the objections of those meticulous musicians who found that movement "commonplace" and noisy. Certain of the purists, such as Louis Spohr, were outraged at hearing the disreputable tones of trombones and piccolo in a symphony. But Spohr could not resist Beethoven's uncanny touch in introducing a reminiscence of the scherzo before the final coda. Even Berlioz, who was usually with Beethoven heart and soul, felt called upon to make a half-apology for the elementary finale theme. It seemed to him that the repetitiousness of the finale inevitably lessened the interest. After the magnificent first entrance of the theme, the major tonality so miraculously prepared for in the long transitional passage, all that could follow seemed to him lessened by comparison, and he was forced to take refuge in the simile of a row of even columns, of which the nearest looms largest.

It has required the weathering of time to show the Beethoven of the Fifth Symphony to be in no need of apologies, to be greater than his best champions suspected. Some of its most enthusiastic conduc-

tors in the century past seem to have no more than dimly perceived its broader lines, misplaced its accents, under or over shot the mark when they attempted those passages which rely upon the understanding and dramatic response of the interpreter. Wagner castigated those who hurried over the impressive, held E-flat in the second bar, who sustained it no longer than the "usual duration of a forte bow stroke." Even many years later, Arthur Nikisch was taken to task for overprolonging those particular holds. Felix Weingartner, as recently as 1906, in his "On the Performance of the Symphonies of Beethoven," felt obliged to warn conductors against what would now be considered unbelievable liberties, such as adding horns in the opening measures of the symphony. He also told them to take the opening eighth notes in tempo, and showed how the flowing contours of the movement must not be obscured by false accentuation.

Those — and there is no end of them — who have attempted to describe the first movement have looked upon the initial four-note figure with its segregating hold, and have assumed that Beethoven used this fragment, which is nothing more than a rhythm and an interval, in place of a theme proper, relying upon the slender and little used "second theme" for such matters as melodic continuity. Weingartner and others after him have exposed this fallacy, and what might be called the enlightened interpretation of this movement probably began with the realization that Beethoven never devised a first movement more conspicuous for graceful symmetry and even, melodic flow. An isolated tile cannot explain a mosaic, and the smaller the tile unit, the more smooth and delicate of line will be the complete picture. Just so does Beethoven's briefer "motto" build upon itself to produce long and regular melodic periods. Even in its first bare statement, the "motto" belongs conceptually to an eight-measure period, broken for the moment as the second fermata is held through an additional bar. The movement is regular in its sections, conservative in its tonalities. The composer remained, for the most part, within formal boundaries. The orchestra was still the orchestra of Haydn, until, to swell the jubilant outburst of the finale, Beethoven resorted to his trombones.

The innovation, then, was in the character of the musical thought. The artist worked in materials entirely familiar, but what he had to say was astonishingly different from anything that had been said before. As Sir George Grove has put it, he "introduced a new physiognomy into the world of music." No music, not even the "Eroica," had had nearly the drive and impact of this First Movement.

The Andante con moto (in A-flat major) is the most irregular of the four movements. It is not so much a theme with variations as free thoughts upon segments of a theme with certain earmarks and recurrences of the variation form hovering in the background. The first setting forth of the melody cries heresy by requiring 48 bars. The first strain begins regularly enough, but, instead of closing on the tonic A-flat, hangs suspended. The wood winds echo this last phrase and carry it to a cadence which is pointedly formal as the strings echo it at the nineteenth bar. Formal but not legitimate. A close at the eighth

bar would have been regular, and this is not a movement of regular phrase lengths. Regularity is not established until the end of the movement when this phrase closes upon its eighth bar at last! The whole andante is one of the delayed cadences. The second strain of the melody pauses upon the dominant and proceeds with an outburst into C major, repeats in this key to pause at the same place and dream away at leisure into E-flat. The two sections of melody recur regularly with varying ornamental accompaniment in the strings, but again the questioning pauses bring in enchanting whispered vagaries, such as a fugato for flutes, oboes and clarinets, or a pianissimo dalliance by the violins upon a strand of accompaniment. The movement finds a sudden fortissimo close.

The third movement (allegro, with outward appearance of a scherzo) begins pianissimo with a phrase the rhythm of which crystallizes into the principal element, in fortissimo. The movement restores the C minor of the first and some of its rhythmic drive. But here the power of impulsion is light and springy. In the first section of the Trio in C major (the only part of the movement which is literally repeated) the basses thunder a theme which is briefly developed, fugally and otherwise. The composer begins what sounds until its tenth bar like a da capo. But this is in no sense a return, as the hearer soon realizes. The movement has changed its character, lost its steely vigor and taken on a light, skimming, mysterious quality. It evens off into a pianissimo where the suspense of soft drum beats prepares a new disclosure, lightly establishing (although one does not realize this until the disclosure comes) the quadruple beat. The bridge of mystery leads, with a sudden tension, into the tremendous outburst of the Finale, chords proclaiming C major with all of the power an orchestra of 1807 could muster — which means that trombones, piccolo and contra-bassoon appeared for the first time in a symphony. The Finale follows the formal line of custom, with a second section in the dominant, the prescribed development section, and a fairly close recapitulation. But as completely as the first movement (which likewise outwardly conforms), it gives a new function to a symphony — a new and different character to music itself. Traditional preconceptions are swept away in floods of sound, joyous and triumphant. At the end of the development the riotous chords cease and in the sudden silence the scherzo, in what is to be a bridge passage, is recalled. Again measures of wonderment fall into the sense of a coda as the oboe brings the theme to a gentle resolution. This interruption was a stroke of genius which none could deny, even the early malcontents who denounced the movement as vulgar and blatant — merely because they had settled back for a rondo and found something else instead. The Symphony which in all parts overrode disputation did so nowhere more unanswerably than in the final coda with its tumultuous C major.

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Second Program

SCHOENBERG "Verklärte Nacht" ("Transfigured Night")
String Sextet, Op. 4, arranged for
String Orchestra

BARTÓK Concerto No. 2 for Piano and Orchestra

I. Allegro
II. Adagio
III. Allegro molto

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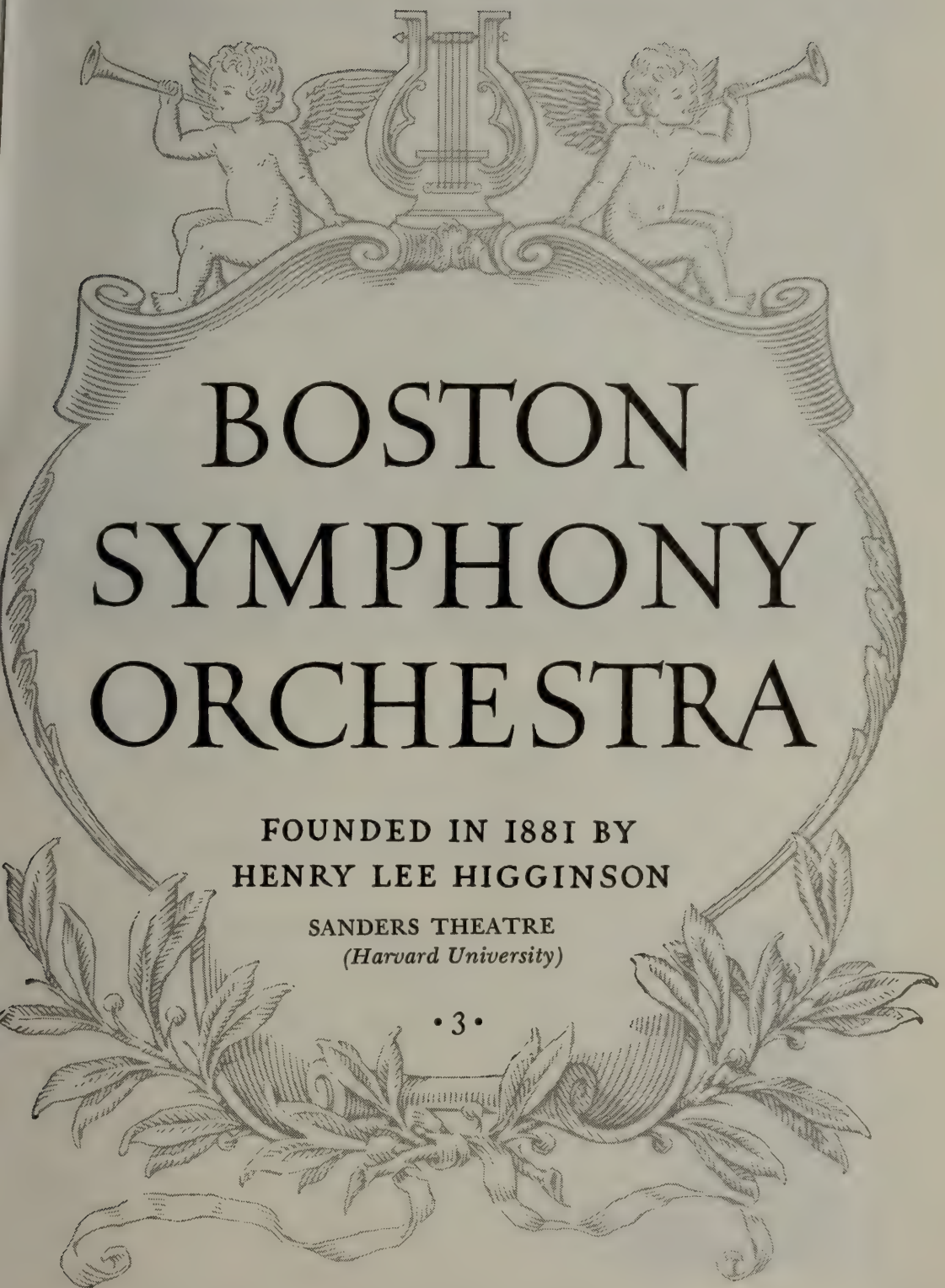
BEETHOVEN *Symphony No. 5, in C minor, Op. 67

I. Allegro con brio
II. Andante con moto
III. Allegro; Trio
IV. Allegro

Soloist
GEZA ANDA

Mr. Anda plays the Steinway Piano

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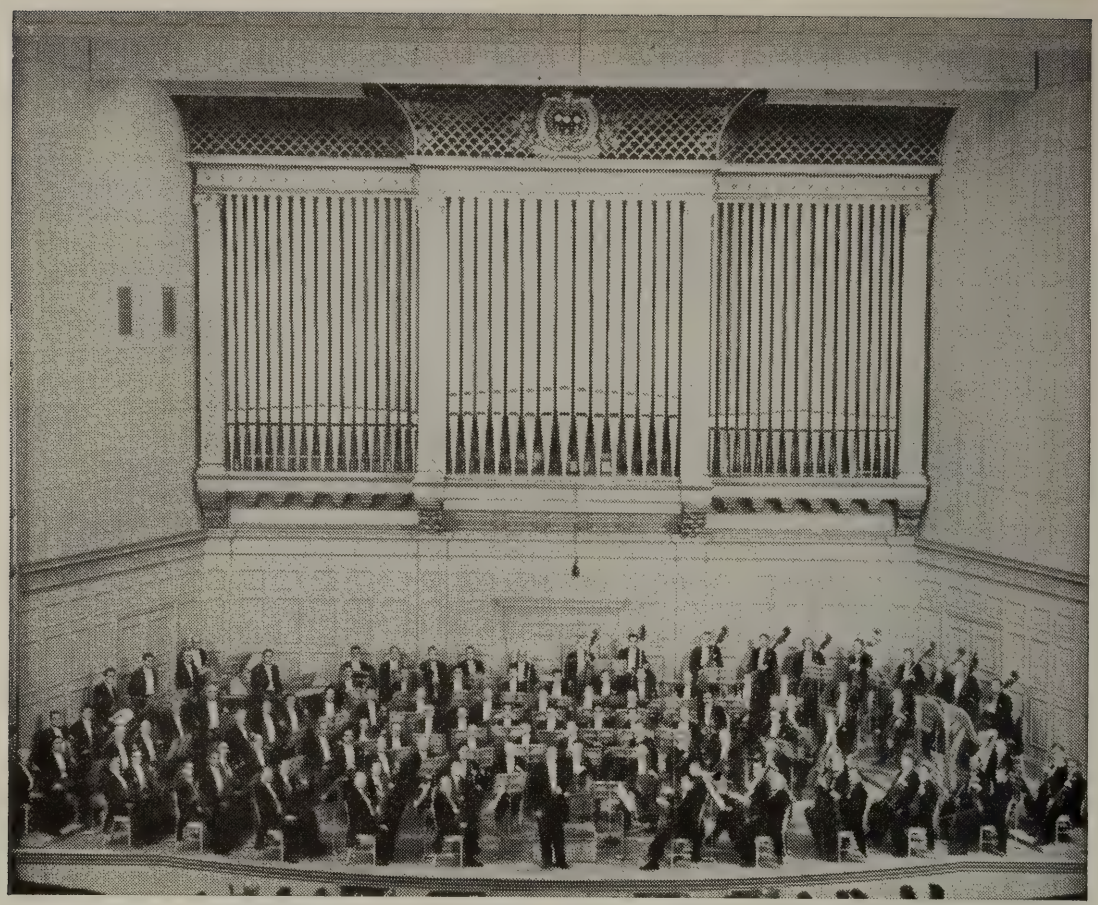
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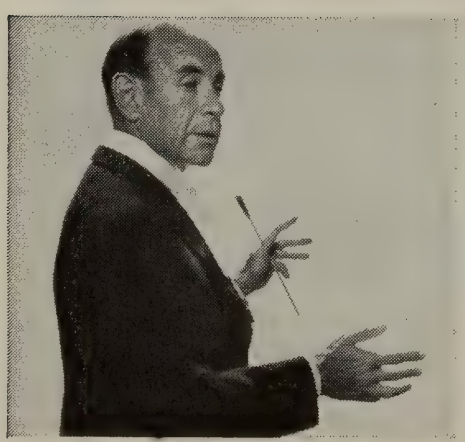
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Third Program

TUESDAY EVENING, DECEMBER 4, *at* 8:30 *o'clock*

BACH Cantata No. 18, "Gleich wie der Regen und Schnee vom Himmel fällt" (Sinfonia and Chorale)

HAYDN Symphony in D major, No. 96

I. Adagio; Allegro
II. Andante
III. Menuetto
IV. Finale: Allegro vivace

MILHAUD Concerto for Viola and Orchestra

I. Animé
II. Lent
III. Souple et animé
IV. Vif

INTERMISSION

MAHLER Symphony in D major, No. 1

I. Langsam. Schleppend wie ein Naturlaut
II. Kräftig bewegt, doch nicht zu schnell
III. Feierlich und gemessen, ohne zu schleppen
IV. Stürmisch bewegt

SOLOIST
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The next concert in this series will be given on Tuesday evening, January 15.

CANTATA NO. 18, *"Gleich wie der Regen und Schnee vom Himmel fällt"* (Sinfonia and Chorale)

By JOHANN SEBASTIAN BACH

Born in Eisenach, March 21, 1685; died in Leipzig, July 28, 1750

This Cantata, in A minor, was composed for Sexagesima Sunday (the second Sunday before Lent), probably in the year 1714 (when it would have been performed on February 4). The Sinfonia is scored for 2 flutes,* violas in four parts, bassoon, cello and continuo.†

BACH set a text by Erdmann Neumeister, a contemporary divine who wrote a large number of texts for cantatas and hymns. This Cantata was also set by Telemann. The opening words, sung as a dramatic bass recitative, are taken from the Book of Isaiah (XVI, 10):

> "For as the rain cometh down, and the snow from heaven, and returneth not thither, but watereth the earth, and maketh it bring forth and bud, that it may give seed to the sower, and bread to the eater."

Between the introductory Sinfonia and the final chorale here performed, there are a bass recitative, a tenor recitative (litany) with choral interjections and a soprano aria.

* The score indicates Blockflüten (recorders).

† The continuo will be played on a positive organ, by Daniel Pinkham.

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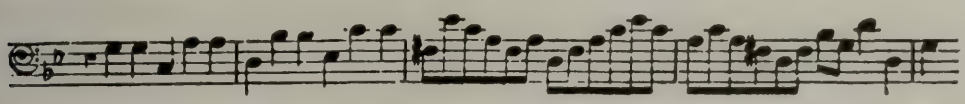
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The Sinfonia is considered by Albert Schweitzer as expressing "steadfast and confident faith. It will not seem an improbable assumption that here he is symbolizing the steadfastness and inviolability of the word of God that is uttered later." This introduction is in the form of a Chaconne based upon the following opening theme:



The first two violas are paired with the two flutes throughout, while the remaining two violas support the bass continuo.

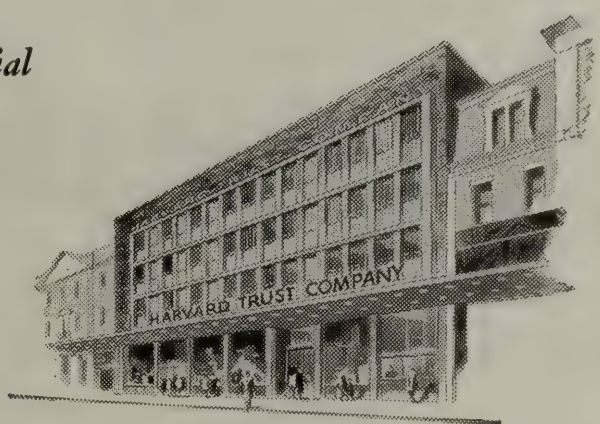
The final chorale with the same orchestral accompaniment has the following text:

Ich bitt' o Herr aus Herzens Grund,
Du wollst nicht von mir nehmen.
Dein heil'ges Wort aus meinem Mund;
So wird mich nicht beschämen

Mein Sünd' und Schuld, denn in dein' Huld
Setz ich all mein Vertrauen.
Wer sich nur fest darauf verlässt
Der wird den Tod nicht schauen.

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SYMPHONY IN D MAJOR, NO. 96

By JOSEPH HAYDN

Born in Rohrau, March 31, 1732; died in Vienna, May 31, 1809

This symphony was composed in 1791, and first performed at the Hanover Square Rooms in London on March 11, 1791. What may have been the first performance in Boston was given by the Harvard Musical Association orchestra, Carl Zerrahn conductor, January 21, 1869. There have been subsequent performances in Boston, but not by the Boston Symphony Orchestra until November 16, last.

The instruments required are 2 flutes, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

The number 96 would imply that this was the fourth of the London Symphonies, the twelve which rounded out the total of 104. According to the assembled evidence of H. C. Robbins Landon, No. 96 was actually the first. The current and now generally accepted numbering of Haydn's symphonies is not always chronological, but is being carefully preserved in order that there may be no relapse into the state of confusion which existed for years, when they were variously numbered — and lettered — by various editors. Any chronology of the symphonies must depend upon the dates of first performances, since dates of composition are in many cases unobtainable.



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TWELVE subscription concerts were given by Johann Peter Salomon in the Hanover Square Rooms on successive Fridays, from March 11, 1791 through June 3. Haydn, whom Salomon had brought to London at the beginning of the year, was the special guest and the main attraction. A "new" symphony was announced and performed at each evening, always opening the second part which was the place of honor in the program. Haydn presided at the harpsichord* while Salomon, as "leader," was the concertmaster. Salomon had announced a new symphony by Haydn for each concert, having contracted for six. The assignment was met to the public's satisfaction, although only two actually new symphonies were then composed (Nos. 96, and 95 in C minor). The "new" symphonies presented each Friday were actually either new to London, or a repetition "by particular desire" of one which had been played in the week before. The ninety-sixth was performed at four of the concerts, if not more. It was announced in the ninth week as "the favorite overture." Which symphonies were performed cannot always be known, since the printed announcements merely said: "New Overture" or "New Grand Overture," omitting any identification. No. 95 was performed at least twice.

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The Adagio of this symphony, an introduction of sixteen measures, has a special grace of phrasing in the first violin part, which is to become characteristic of the whole symphony, exploiting the alternation of expressive dotted and slurred notes. The Allegro has a main subject extended in presentation and treated with adroit modulation, as a subsidiary subject grows from it. The Andante is in a 6/8 grazioso manner, with a violin subject elaborated by grace notes. The movement gains animation by the use of six triplets to a bar, two violin solos set against ripieno parts. There are light suspensive woodwind trills before the final cadence. There is a rather ceremonial Minuet and a light and contrasting trio with oboe solo. The final Vivace, again favoring the violins, has a supple, purling sort of theme like a perpetuum mobile, sparkling with much chromatic manipulation. There is a minor section that casts no shadow. The key transitions are Haydn's adroit fantasy at its best. He seldom spoke specifically about his music, but when he sent his first two London Symphonies to Frau von Genzinger in Vienna to be delivered to the Ritter Bernhard von Kees, in order that this wealthy patron might have them performed and add



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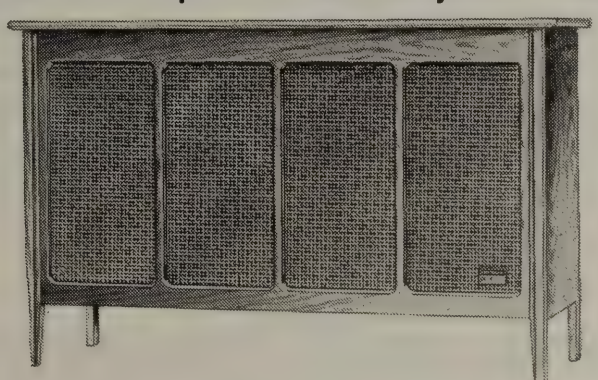
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them to his collection, he urged special care for the Finale of this one, realizing that it would be ruined by heavy-handed treatment: "Please tell Herr von Kees that I ask him respectfully to have a rehearsal of both these symphonies because they are very delicate, especially the last movement of that in D major, for which I recommend the swiftest piano and a very quick tempo."

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By DARIUS MILHAUD

Born in Aix-en-Provence, September 4, 1892

The *Concerto pour Alto et Orchestre* was composed in 1929, and first performed by the Concertgebouw Orchestra in Amsterdam on December 15, 1929. Paul Hindemith was the soloist. The first performance in the United States was by the Cincinnati Orchestra, February 27, 1931, when Vladimir Bakaleinikov was soloist.

The orchestra required includes 2 flutes and piccolo, 2 oboes, 2 clarinets and bass clarinet, 2 bassoons, 2 horns, 2 trumpets, single trombone and tuba, harp, timpani, tambourine, cymbals, triangle, bass drum, tam tam, and strings.

Milhaud wrote a second viola concerto for William Primrose (the catalogue gives the date November 2, 1954, at Mills College in Oakland, California). Mr. Primrose has played it in Aspen, Colorado.

THE first movement proceeds at a lively pace, the soloist having both the thematic lead and a succession of chords and running figures which leave him not a single bar unoccupied. The slow movement is based on a melody in 5/8 measure. A duet by the muted strings and then the woodwinds is echoed by the viola, which presently accompanies them with arpeggios, and is ultimately paired with the oboe. More arpeggios close the movement. The finale in 2/4 opens as the viola gives the lilting theme. The solo part becomes ornamental with unaccompanied passages, and after a prolonged trill, restates the theme which is developed over passage work by the soloist without cessation and with increasing elaboration to the end.

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JOSEPH DE PASQUALE was born in Philadelphia, October 14, 1919. He is a graduate of the Curtis Institute, having studied with Louis Bailly, Max Aronoff and William Primrose. For the duration of the war he played in the Marine Band of Washington, D. C., subsequently joining the viola section of the American Broadcasting Company Orchestra in New York. He became first viola of the Boston Symphony Orchestra in 1947.

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SYMPHONY NO. 1 IN D MAJOR

By GUSTAV MAHLER

Born in Kalischt in Bohemia, July 7, 1860; died in Vienna, May 18, 1911

Completed probably in 1888, Mahler's First Symphony had its initial performance at Budapest, November 20, 1889. It was performed in Hamburg in the autumn of 1892, and through the efforts of Richard Strauss at Weimar, in June, 1894. The symphony was heard in Berlin as part of a Mahler program, March, 1896.

The first performance in the United States was at a concert of the Philharmonic Society of New York, December 16, 1909, Mahler conducting.

The orchestration requires 4 flutes (with 2 piccolos), 4 oboes, English horn, 3 clarinets, 2 clarinets in E-flat, bass clarinet, 3 bassoons, contra-bassoon, 7 horns, 4 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, triangle, tam-tam, harp, and strings.

The symphony was published in 1898. The printed score showed considerable revision, and the entire omission of a second movement, "A Chapter of Flowers."

WHEN Mahler sketched out the vast proportions of his First Symphony, he was a youthful idealist of soaring artistic ambitions and little recognition. He had written much, but his music lay in manuscript, unperformed. He had lit his torch from Wagner and Bruckner, steeped himself in the romancers of Germany's past — her poets and philosophers. But while his head was in the clouds, his feet were planted before the conductor's desk of one provincial theater and another, where there fell to him the "second" choice of operas by Lortzing or Meyerbeer. When he had the opportunity to conduct Wagner and Mozart at Olmütz, he could not bring himself to "profane" their music with the sorry forces at his disposal. That Mahler profited by his conductorial apprenticeship is indicated by the detailed command of orchestration shown in this symphony; also by his sudden success and popularity as conductor when the opportunity came to him in Leipzig in 1884. Mahler probably worked upon his First Symphony in the years 1883 and 1884, when he was second conductor at Cassel. The *"Lieder eines fahrenden Gesellen"* ("The Songs of a Journeyman," for voice and orchestra) were also written about this time, and one of them found its way into the symphony.

His duties as conductor were far from inspiring. Where his heart lay is indicated by a pilgrimage to Bayreuth, where he was deeply moved by the disclosure of "Parsifal," and another to Wunsiedel, to sense the landscape of Jean Paul Richter. Having become a conductor

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of outstanding fame through engagements at Leipzig and at Prague, Mahler became Director of the Royal Opera at Pesth in 1888, and in 1889 had the opportunity to perform his symphony at a Philharmonic concert (November 20), before a public which had come to admire and respect his abilities in the highest degree. It must be reported that, with every good will towards their conductor, the Hungarian audience found the symphony perplexing.

It was with later experience that Mahler learned to abhor "programs" for his symphonies. This one was first heard with fanciful titles sanctioned by the composer. At the original Budapest performance, it was named as a "Symphonic Poem in two parts." Mahler, hoping perhaps to induce an understanding of his emotional approach, gave out a title for the subsequent performances in Hamburg and Weimar: "The Titan," referring to the novel of that name by Jean Paul, and these indications of the movements:

"PART I. Days of Youth. Youth, flowers and thorns.

1. Spring without end. The introduction represents the awakening of nature at early dawn. [In Hamburg, it was called 'Winter Sleep.']
2. A Chapter of Flowers. [This movement, an *andante,* was omitted altogether after the Weimar performance.]
3. Full sail! (Scherzo.)

PART II. *Commedia umana.*

4. Stranded. A funeral march *à la* Callot. [At Weimar it was called 'The Hunter's Funeral Procession.'] The following remarks may serve as an explanation, *if necessary.* The author received the external incitement to this piece from a pictorial parody well known to all children in South Germany, 'The Hunter's Funeral Procession.' The forest animals accompany the dead forester's coffin to the grave. The hares carry flags; in front is a band of Gypsy musicians and music-making cats, frogs, crows, etc.; and deer, stags, foxes, and other four-footed and feathered denizens of the forest accompany the procession in comic postures. In the present piece the imagined expression is partly ironically gay, partly gloomily brooding, and is immediately followed by
5. *Dall' Inferno al Paradiso (allegro furioso),* the sudden outbreak of a profoundly wounded heart."

Mahler, composing, no doubt, in a spirit of romantic fantasy, probably wrote down such word images as occurred to him, in something of the free and ranging mood of Jean Paul, who, describing the intoxicating idealism and godlike virtue of his hero, could catch up a listener sufficiently attuned into a sympathetic transport. It was a state of mind in which Jean Paul, a Callot engraving, and a naïve French canon could merge into a single musical episode without inconsistency. Mahler had cause to learn that the general understanding was not so fancy-free and pliable. There are those who must have the full story, if there is any hint of one. If there is a funeral march they demand the full particulars – and ask, "Who is being buried?"

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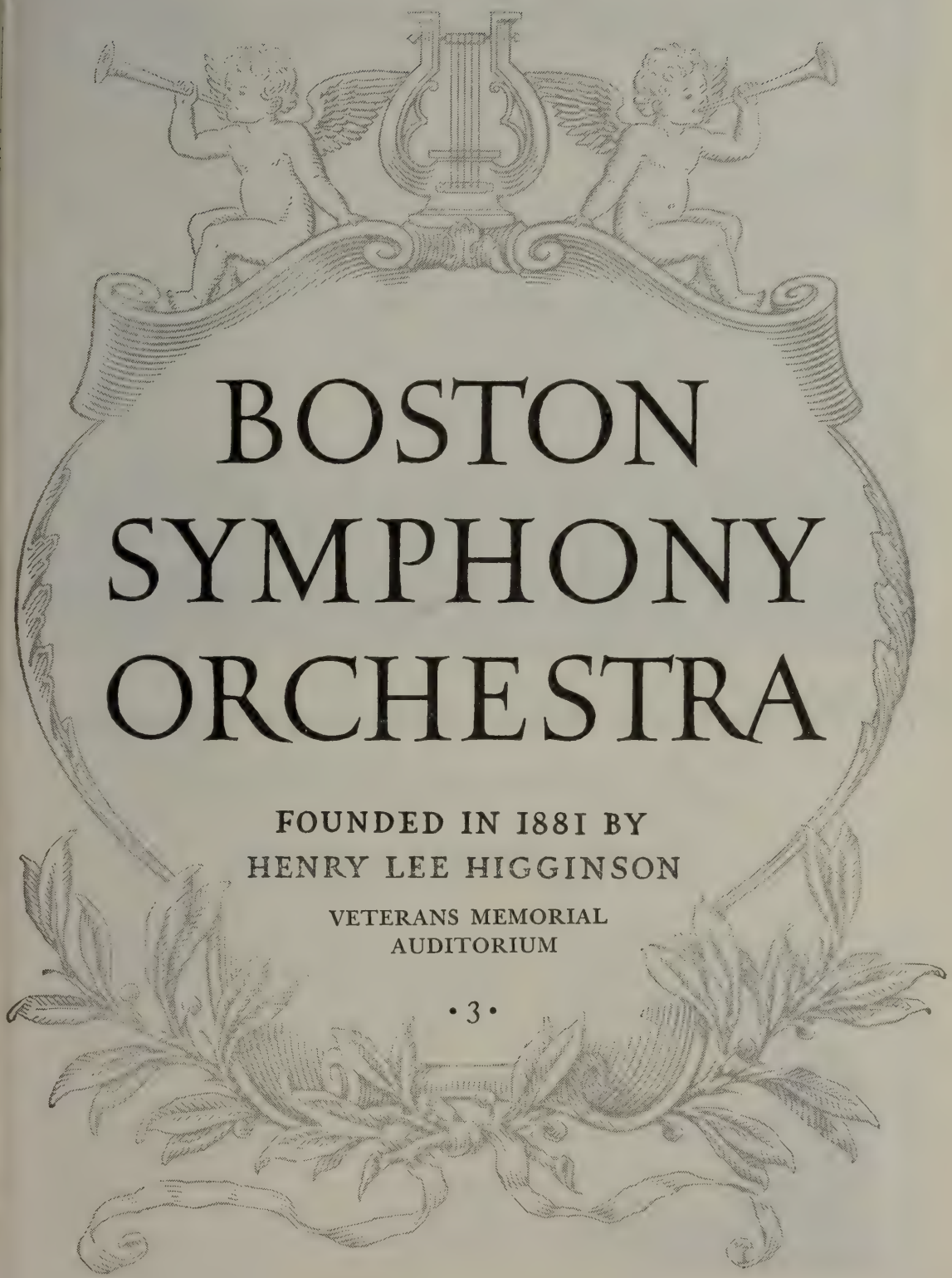
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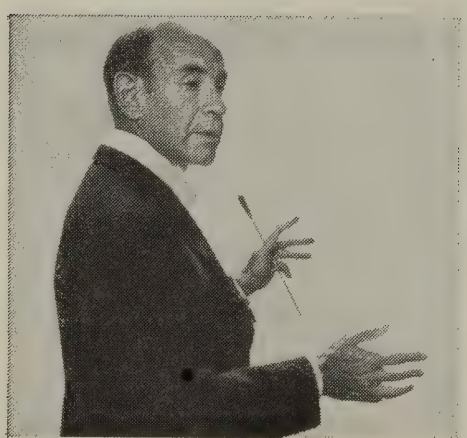
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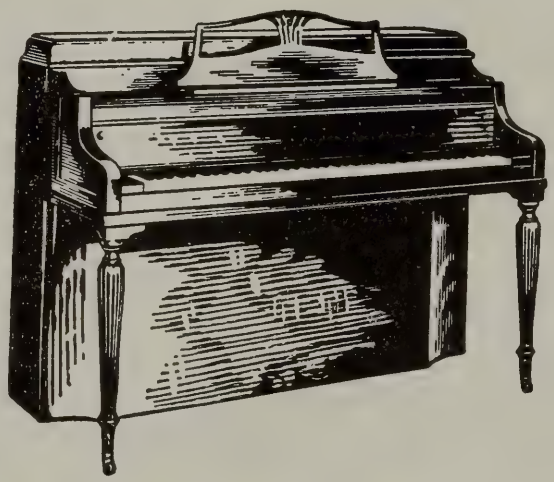
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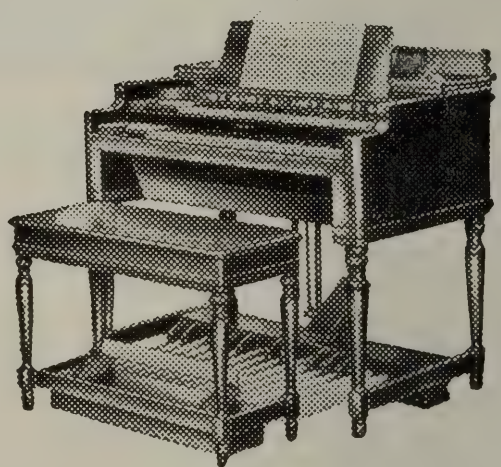
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Born in Boston, December 3, 1914; died there August 23, 1962

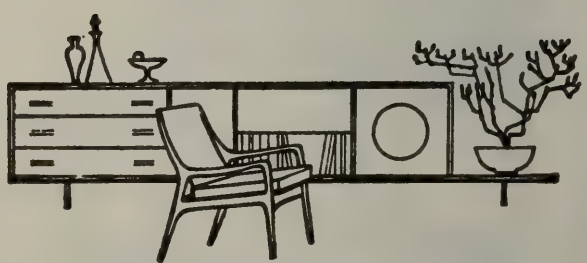
"Nocturne" was composed for the Zimbler Sinfonietta, of which Josef Zimbler was the Director, and was performed by that chamber orchestra on March 28, 1951, the composer conducting. The Adagio, which is the final movement of the Suite, was performed by the New York Philharmonic Orchestra in the composer's memory on October 4, 1962.

When the Adagio from *Notturno* was played by the New York Philharmonic, Edward Downes, the annotator of that orchestra, wrote:

"The American musical scene lost one of its most sensitive and thoughtful creators, critics and teachers when Irving Fine died suddenly last August at the age of only forty-seven. Admired by his colleagues and held in strong affection by his friends, Mr. Fine had a heart as well as a mind – a most romantic heart, to judge by some of his music, including the *Notturno for Strings and Harp.*

"This is not to imply that his music was old-fashioned or archaic, or that he was unresponsive to contemporary currents. His early works

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were strongly influenced by Stravinsky, a trend perhaps reinforced by his two years' study with Nadia Boulanger. But Hindemith was also an influence. Eventually Mr. Fine's music incorporated certain serial techniques, although he did not adopt strict twelve-tone procedures. An early love of complex contrapuntal devices and broad cosmopolitan sympathies may reflect his Harvard studies with Walter Piston. As his own personal style grew, it showed an increasing lyric vein, without sacrificing an almost nervous sensitivity and intellectual awareness achieved early in his career, or perhaps inherent in him from the start."

Irving Fine, whose music has been several times performed by the Boston Symphony Orchestra, was last heard at these concerts when his Symphony (1962) was performed on March 23–24 of this year. His Symphony was dedicated to the Boston Symphony Orchestra and its conductor, Charles Munch, who commissioned it as part of the American Music Center's Commissioning Series under a grant from the Ford Foundation. The Symphony was repeated at the concerts of the Berkshire Festival on August 12, and on this occasion was conducted by the composer. His death, quite unexpected, came eleven days later.

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Divertimento from *"Le Baíser de la Fée"* ("The Fairy's Kiss"),

Allegorical Ballet in Four Scenes

By Igor Fedorovitch Stravinsky

Born in Oranienbaum, near St. Petersburg, June 17, 1882

In 1928, Stravinsky composed for Ida Rubinstein *"Le Baiser de la Fée, Ballet-allégorie en 4 Tableaux."* It was performed under his direction at the *Opéra* in Paris, on November 27, and repeated on December 4. The ballet was mounted at the *Théâtre de la Monnaie* in Brussels, and at *Monte Carlo;* also at La Scala in Milan, all in the same season, for the company of Mme. Rubinstein. Later it was studied anew by Mme. Nijinska, and produced at the Colon Theatre in Buenos-Aires, where other of Stravinsky's works had been performed.

The suite was played under his direction in November, 1928, by the then newly formed *Orchestre Symphonique de Paris* at the *Théâtre des Champs Élysées.* Visiting America, Mr. Stravinsky conducted the suite at a concert by the Boston Symphony Orchestra in Sanders Theatre, Cambridge, on March 14, 1935. It was performed in Boston under the direction of Dr. Koussevitzky, October 30, 1936, and repeated under the composer's direction, January 17, 1941.

The suite is scored for 3 flutes and piccolo, 2 oboes, English horn, 3 clarinets and bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, harp, and strings.

The composer made his orchestral suite from the ballet "without great difficulty," as he himself has written, "on account of its straightforward plan." Stravinsky expresses his pleasure in conducting

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this music in that it embodies a method of orchestral writing new to him, and easily conveyed to its audience in a first hearing.

Stravinsky dedicates the piece "To the muse of Tchaikovsky," and further explains on his score: "I dedicate this ballet to the memory of Pierre Tchaikovsky, identifying his muse with the Fairy, and it is from this fact that the ballet becomes an allegory. His genius has in like degree marked the score with a destined kiss — a mystic influence which bespeaks the whole work of the great artist." Herbert Fleischer further particularized this curious alliance (*Russischer Musik Verlag,* Berlin, 1913): "Stravinsky takes as the basis of the composition the melodies and characteristic turns of expression of Tchaikovsky. He removes the often too sweet and rather feminine meltingness of Tchaikovsky's melos. He recasts the tones of the master, so reverenced by him, in his own rigid tonal language. Yet the lyrical tenderness of Tchaikovsky's melos is not lost.

"Tchaikovsky's *'Wiegenlied im Sturm'* constitutes the fundamental motive of the ballet. With it, it begins, and with it, it ends. From the succession of Tchaikovskyan melodies that have been drawn upon, of most importance are the Humoresque for piano — used in the splendidly colored material of the second tableau; in the same scene, the melody of the waltz *'Natha'* [from the Piano Suite, *Op.* 51], and the piano piece 'The Peasant Plays the Harmonica' from the Children's Album." There is also an unmistakable allusion to the *Romeo and Juliet* Overture.

Stravinsky, on an introductory page of his score, finds four lines sufficient to give the plot of his ballet: "A Fairy has marked with her mysterious kiss a young man in his childhood. She withdraws him from life on the day of his greatest happiness to possess him and thus preserve this happiness forever. Again she gives him the kiss."

The indications in the score will give a more detailed idea of the action:

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I. Prologue (Storm Lullaby)

(Andante) — A woman carrying her child proceeds through the storm — The fairy spirits appear.

(Allegro) — The spirits pursue the woman — They separate her from her child, and carry him off — Appearance of the Fairy — She approaches the child — She surrounds him with tenderness — She kisses his forehead and vanishes, leaving him alone on the stage.

(Vivace) — Passing peasants find the child abandoned, seek vainly for his mother, and anxiously take him off.

II. A Village Fair

(Tempo giusto) — Peasants dance, musicians play; the young man and his betrothed dance with the rest (Valse, poco più lento) — The musicians and the crowd go off; the betrothed leaves the young man all alone.

(Tempo primo) — The Fairy, disguised as a gypsy, approaches him; she takes his hand, and tells his fortune — She dances (tempo agitato), increasing her spell over the young man — She speaks to him of his love and promises him great happiness — Moved by her words, he begs her to lead him to his betrothed — She does so. (Omitted from the suite.)

III. At the Mill

(Moderato) — The young man, led by the Fairy, reaches the mill, where he finds his betrothed surrounded by her companions, playing round games: the Fairy immediately disappears (Allegretto grazioso).

IV. *Pas de deux*

(Moderato) — Entrance of the young man (Omitted from the suite).

(Adagio) — The young man and his betrothed.

(Variation: Allegretto grazioso) — The betrothed.

(Coda: Presto) — The young man, his betrothed, and her companions — The betrothed goes to put on her wedding veil — The companions follow her, leaving the young man alone.

(The remainder is omitted from the suite.)

(Andante non tanto) — The Fairy appears, concealed by a wedding veil; the young man takes her for his betrothed, and approaches her with rapture; the Fairy throws back her veil. The young man, astonished, perceives his mistake; he tries to escape, but in vain; his will yields to the supernatural charm of the Fairy, who will carry him to an eternal existence where, to the strains of her lullaby, she will again give him the kiss —

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The fairy spirits slowly group themselves across the stage in ranks representing the infinite immensity of azure space. The Fairy and the young man are seen on an elevation — She kisses him.

Stravinsky speaks at length of *"Le Baiser de la Fée"* in *Chroniques de Ma Vie:*

"I was still occupied with the completion of the music of *'Apollon,'* " he writes, "when towards the end of the year previous (1927) I received from Mme. Ida Rubinstein the request to compose the ballet. The painter, Alexandre Benois, who was working in her interests, submitted to me two schemes. One of them pleased me in every way: it was to create a work under the inspiration of the music of Tchaikovsky. My love [*tendresse*] for this composer and the fact that the coming presentations in the month of November would coincide with the 35th anniversary of his death, confirmed my acceptance of this offer. It gave me the opportunity to make a sincere obeisance to the admirable talent of this man.

"As I was free to choose the subject and the scenario of the ballet, I began to examine the literature of the nineteenth century in search of something in the spirit of Tchaikovsky's music. Accordingly, I looked for a great poet whose gentle and sensitive soul, and whose restless and imaginative nature would be in keeping with the character of Tchai-

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kovsky. I thought of Hans Christian Andersen, with whom Tchaikovsky had more than one trait in common. One need only recall the 'Sleeping Beauty,' the 'Nutcracker Suite,' the 'Swan Lake,' the *'Pique Dame,'* and other of his works to realize to what degree the fantastic was dear to him.

"Turning the pages of Andersen, which were well known to me, I chanced upon a tale which I had completely forgotten, and which seemed to me perfectly suited to my purpose. It was the beautiful tale entitled, 'The Ice Maiden.' From this I borrowed the following plot: a fairy bestows her magic kiss upon a child at birth and separates him from his mother. Twenty years later, at the moment when the young man attains his greatest happiness, she gives him once more the fatal kiss and closes him in her embrace to possess him forever in supreme felicity."

But the kiss of the Ice Maiden in Andersen's tale was the dread kiss of frost. "She, the Glacier Queen, the death-dealing, the crushing one, is partly a child of air, partly the mighty ruler of the river; thus she is also able to raise herself to the summit of the snow mountain, where the bold climbers are obliged to hew steps in the ice before they can mount; she sails down the rushing stream on the slender fir twig and springs from one block to another, with her long, snow-white hair and blue-green garment fluttering around her and glittering like the water in the deep Swiss lakes.

" 'To crush and to hold, mine is the power,' she says. 'They have stolen a beautiful boy from me, a boy whom I have kissed, but not kissed to death. He is again among men; he keeps the goats on the mountains, and climbs upwards, ever higher, far away from the others, but not from me. He is mine, and I will have him!' "

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SYMPHONY NO. 4 IN G MAJOR

By GUSTAV MAHLER

Born in Kalischt, in Bohemia, July 7, 1860; died in Vienna, May 8, 1911

Mahler began his Fourth Symphony at Ausee in the summer of 1899 and finished it there in the following summer. It was first performed by the Kaim Orchestra in Munich, November 25, 1901, Felix Weingartner conducting. The first performance in this country was by the Symphony Society of New York, Walter Damrosch, conductor, in 1904. The composer conducted a performance there by the Philharmonic Orchestra, January 17, 1911. The last two movements were played by the Boston Symphony Orchestra (January 30, 1942, Richard Burgin conducting, Cleora Wood, soloist); the entire symphony March 23, 1945 (Mona Paulee, soloist) and March 21, 1947, when Bruno Walter conducted and Desi Halban was the soloist. Mr. Burgin conducted it March 19–20, 1954, Anne English, soloist, and January 4–5, 1957, when Nancy Carr was the soloist.

The score requires 4 flutes and piccolo, 3 oboes and English horn, 3 clarinets and bass clarinet, 3 bassoons and contra-bassoon, 4 horns, 3 trumpets, Glockenspiel, sleigh bells, bass drum, cymbals, tam-tam, timpani, triangle, harp, and strings.

THE years surrounding the composition of the Fourth Symphony were years of constant activity for Mahler as conductor. He was then music director of the opera at Vienna. Fresh production of the operas of Gluck, Mozart, and Wagner exacted his time and energies. It was only after the musical season that he was able to devote himself to his creative projects. "A holiday composer" was what he called himself in a letter to his friend Max Marschalk, and hardly to be compared with the "concert matadors of today," who have the year around at their disposal. But it must be granted that he did very well as regards quantity in his summer intervals, for he had then found time to compose his first four symphonies and his song cycles. Indeed, driven to the end of his life by conductorial obligations, his summers remained his creative periods. As had been the case with the symphonies which preceded this one, he completed his sketches in the little summer house which he occupied on the beautiful Lake Ausee, and, returning to his duties as conductor in town, rose early each morning that he might write a page or two of his score in fair copy, before going to his morning rehearsal.

Mahler was honored as a conductor, little regarded as a composer, before the arresting impact of the Fifth Symphony compelled general attention. When the Fourth Symphony was first performed, loud voices were raised pro and con. He was badgered for a program, as he had

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always been and always would be.* It is hard, looking back, to understand why hearers insisted upon explanations of this simple-hearted, straightforward, lyrical music, and why they did not simply accept the text as self-evident and self-sufficient. It is equally hard to account for the furious controversy the Symphony aroused or such attacks as the one by the correspondent of the *Musical Courier* at the time, who righteously spared his readers "a detailed description of that musical monstrosity" and dismissed it in this fashion: "There is nothing in the design, content, or execution of the work to impress the musician, except its grotesquery. The only part of the symphony which is bearable is the soprano solo at the end, and that is not symphony."

The Fourth Symphony is long, lasting a little short of an hour, but it is the shortest that Mahler wrote. It is the lightest in instrumentation: only four horns are used, the solidity of trombones and tuba dispensed with.

The first movement, *Heiter, Bedächtig* (Gay, Deliberate), is also marked *Recht gemächlich* (Leisurely). It is based on two ingratiating melodies, the first immediately stated by the first violins. Another lilting theme in the lower strings is heard, and a characteristic horn figure

* A significant line appeared on the program when he conducted the symphony at a Philharmonic concert in New York, January 17, 1911: "In deference to Mr. Mahler's wishes, there shall be no attempt at an analysis or description here of this symphony."

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before the second theme, as simple and diatonic as the first, is played by the cellos. Other themes or fragments of themes are introduced, but their rôle is subservient or episodic. There are ingenious combinations and structures along the way. The mood becomes boisterous for a while, but the two main themes dominate and the sense of naïve simplicity is never lost.

The second movement is marked *In gemächlicher Bewegung* (With leisurely motion). It opens with a delightful horn motive, but almost immediately the solo violin breaks in. The instrument is tuned one tone higher, which gives it a shrill and angular effect. The concert master is directed to play *"wie ein Fidel,"* giving the antique, uncouth effect of an old-time village fiddler. Paul Stefan considers that "Only one being can play thus: Death. He is very good-natured and lets the others go on dancing, but they must not forget who is making the music. When he lets his bow fall, the other players try to overtake him; they are in major, but even that sounds creepy enough, as in the sermon to the fishes [in the last movement]. Then the piece becomes somewhat livelier (Trio), but the ghostly theme returns and remains." But the



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movement is not really sinister, and the surrounding material is quite otherwise, notably a tripping theme with trills first heard from the clarinets.

The third movement, *Ruhevoll* (Peacefully), Poco adagio, is Mahler's only full use of the variation form in his symphonies. The theme, broad and simple, is disclosed by the low strings. Several counter-themes are woven in as the score takes its contrapuntal course. The oboe gives forth one of these, *"klagend,"* and the clarinets another in a faster tempo. The former tempo returns, and the movement ends, in a long-drawn pianissimo with arpeggios, harp glissandi, horn calls, and sustained widespread chords.

The fourth movement, *Sehr behaglich* (Comfortably) utilizes verses from an old Bavarian folk song, *"Der Himmel hängt voll Geigen"* ("In Heaven hang many fiddles"), from *"Des Knaben Wunderhorn."* The movement takes strophic shape, the orchestral portion being light and piquant but free and independent, in no sense a mere accompaniment. Interludes after each verse are reminiscent of a jingling theme in the opening movement. There are fleeting touches of realism, as when the oboe suggests the bleating lamb; the basses, the bellowing ox. St. Peter brings in sudden measures of quiet dignity, with an appropriate archaic flavor of open fifths. The text sets forth the simple peasant's idea of Heaven — a place not solemn and awesome, but homely and friendly, where a holiday spirit prevails, where delectable things to eat rise before one at a wish, where game runs conveniently in the streets, and even the saints are sociable souls contributing to the general good time. One is reminded that Marc Connolly's *Green Pastures* was not the first reflection of a faith which is strong because confiding and unquestioning, which is born of wonderment, is the source of folklore, and gives birth to true poetry. Mahler wrote over the voice part in his score: "With childlike, bright expression, always without parody!" It was the composer's rarest quality that he could enter quite simply into the spirit of wonderment.

The text is as follows, together with a literal translation:

Wir geniessen die himmlischen Freuden,	So delightful are the joys of Heaven,
Drum tun wir das Irdische meiden.	We have no need of earthly ones.
Kein weltlich Getümmel	No worldly turmoil
Hört man nicht im Himmel!	Is heard in Heaven!
Lebt alles in sanftester Ruh'.	There all live in sweetest peace.
Wir führen ein englisches Leben,	We live an angel's life,
Sind dennoch ganz lustig daneben,	But we are merry too,
Wir tanzen und springen,	Dancing and leaping
Wir hüpfen und singen.	Skipping and singing.
Sanct Peter im Himmel sieht zu!	Saint Peter in Heaven looks on!
Johannes das Lämmlein auslasset,	John gives up his little lamb,
Der Metzger Herodes drauf passet!	Which goes to the butcher Herod!
Wir führen ein unschuldig's	We lead an innocent,
Unschuldig's geduldig's	Innocent and patient creature —
Ein Liebliches Lämmlein zu Tod!	A dear little lamb to its death!

Sanct Lukas den Ochsen tät schlachten,	St. Luke slaughters the oxen
Ohn' einig's Bedenken und Achten,	Without a moment's thought or care.
Der Wein kost kein Heller,	Wine in the cellar of Heaven costs not a penny.
Im himmlischen Keller,	
Die Englein, die backen das Brot.	The angels are baking bread.
Gut Kräuter von allerhand Arten,	Sweet herbs of every kind
Die wachsen im himmlischen Garten!	Are growing in Heaven's garden,
Gut Spargel, Fisolen	Asparagus, green peas; whatever we wish
Und was wir nur wollen!	Platters heaped high and ready!
Ganze Schüsseln voll sind uns bereit!	
Gut Äpfel, gut Birn, und gut Trauben,	Good apples, good pears, and good grapes,
Die Gärtner die alles erlauben!	The gardeners offer them all.
Willst Rehbock, willst Hasen,	Do you prefer roebuck or rabbit?
Auf offener Strassen	They are running in the streets.
Sie laufen herbei.	
Sollt ein Festtag etwa kommen	Should a fast day come along,
Alle Fische gleich mit Freuden angeschwommen!	Every kind of fish swims gayly by!
Dort läuft schon Sanct Peter	And there goes St. Peter with nets and bait
Mit Netz und mit Köder	
Zum himmlischen Weiher hinein.	Running to the heavenly pond.
Sanct Martha die Köchen muss sein!	St. Martha shall be our cook.
Kein Musik ist ja nicht auf Erden,	No music on earth is to be compared with ours;
Die uns'rer verglichen kann werden.	
Elf tausend Jungfrauen	Eleven thousand maidens are busily dancing,
Zu tanzen sich trauen!	
Sanct Ursula selbst dazu lacht —	Even St. Ursula is smiling.
Cäcilia mit ihren Verwandten	Cecilia and all her kind
Sind treffliche Hofmusikanten!	Are excellent court musicians;
Die englischen Stimmen	The angels' sweet voices
Ermuntern die Sinnen,	Brighten our spirits,
Das alles für Freuden erwacht.	And joy awakens in all.

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VIRGINIA BABIKIAN was born in Everett, Massachusetts, and attended the Westminster Choir College in Princeton, New Jersey, after which she studied in Rome for a year under a Fulbright Scholarship. Her appearance in Carl Orff's *The Triumph of Aphrodite* under Leopold Stokowski in Houston was the first of many orchestral engagements, which also included the same composer's *Carmina Burana.* She has sung in opera and in festivals, and given recitals both here and abroad. She sang in Bach's *Trauer Ode* at the Berkshire Festival on July 8, 1962.



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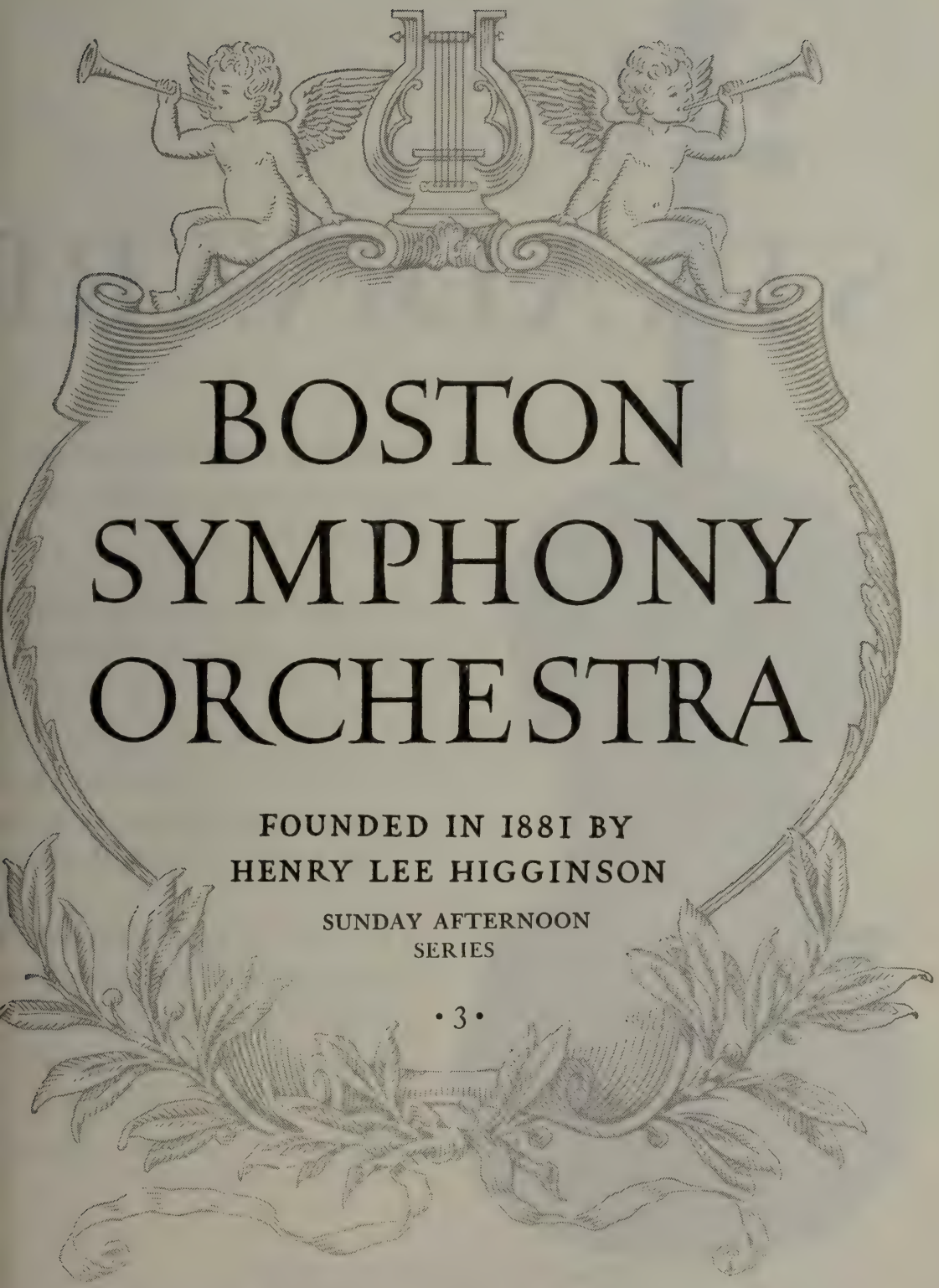
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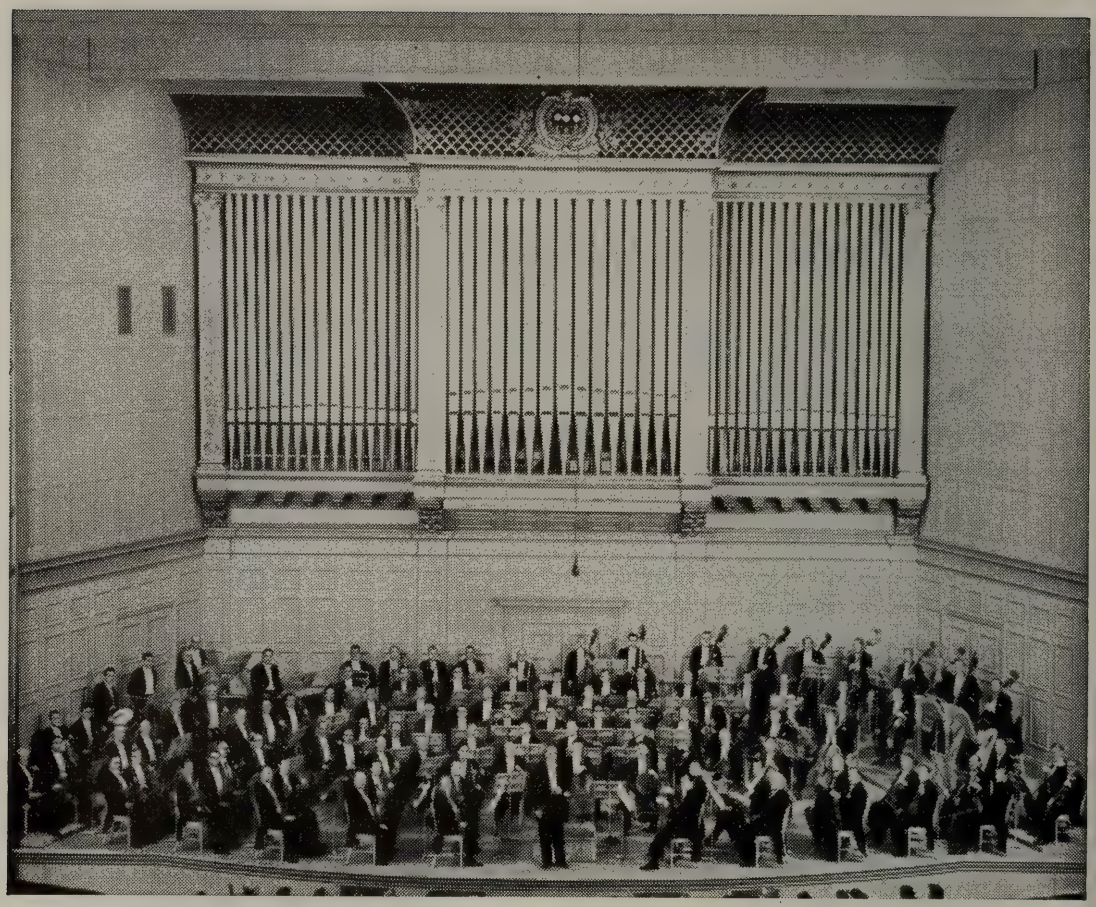
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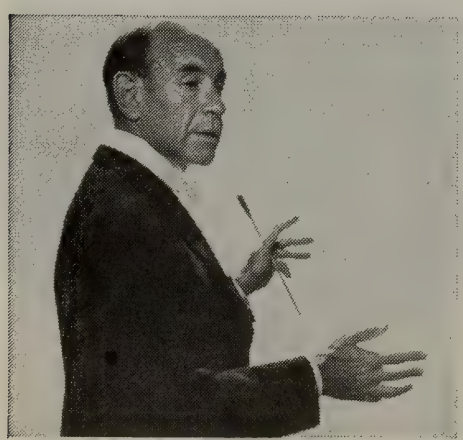
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EXHIBITION

The Subscribers' Exhibition is now on view in the Gallery.

• •

A COMPOSER'S PRAISE

By AARON COPLAND

The death of Irving Fine on August 23 moved his friends and admirers to contribute articles to "The Justice," the publication of Brandeis University, for October 30. One of these was by Aaron Copland:

"Every musical culture depends, above all else, upon men and women whose instinctive musicality is of the first order. Irving Fine was that kind of musician. His outstanding quality was his musical sensitivity—he had an ear that one could trust. His students and his fellow composers depended upon him to tell the truth about their music and, in general, about the music of our time. In the sureness and rightness of his judgment we recognized ourselves. The loss of that kind of instinctive musicianship cannot be replaced.

"This sureness of musical instinct informed his every activity, as composer and teacher and performer. He worried considerably about each new work in process of composition. And yet, when

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we came to know them, they had elegance, style, finish and a naturalness of flow. His problems as composer—of which he had his share—concerned matters of æsthetics, of eclecticism, of influence. These limitations he recognized; they made him modest to a fault. But all his compositions, from the lightest to the most serious, "sound"; they have bounce and thrust and finesse; they are always a *musical* pleasure to hear. The future will decide as to their originality and their staying power. But for us, his friends and colleagues, they have imbedded in them one of the most cherishable musical natures of our time."

• •

"INSIDE SYMPHONY HALL"

The first of a series of four telecasts showing "behind the scenes" glimpses of Symphony Hall, was broadcast on Tuesday, November 27, and will be repeated by general request in Christmas week (Friday, December 28 at 8 o'clock). William Pierce of Station WGBH, Channel 2, acts as host in this series and will hold interviews with those involved in the preparation and performance of the Boston Symphony Orchestra concerts. The opening telecast includes an interview with Erich Leinsdorf, and shows the conductor rehearsing Etler's Concerto for Woodwind Quintet.

The remaining three telecasts will be given on Tuesday evenings, January 8, February 19 and March 19 at 8:30.

RECORDINGS FOR CHRISTMAS

Since every sale of a Boston Symphony Orchestra recording results in a percentage of profit to the Orchestra, anyone who purchases a recording to give as a Christmas present will be making an indirect contribution against the deficit.

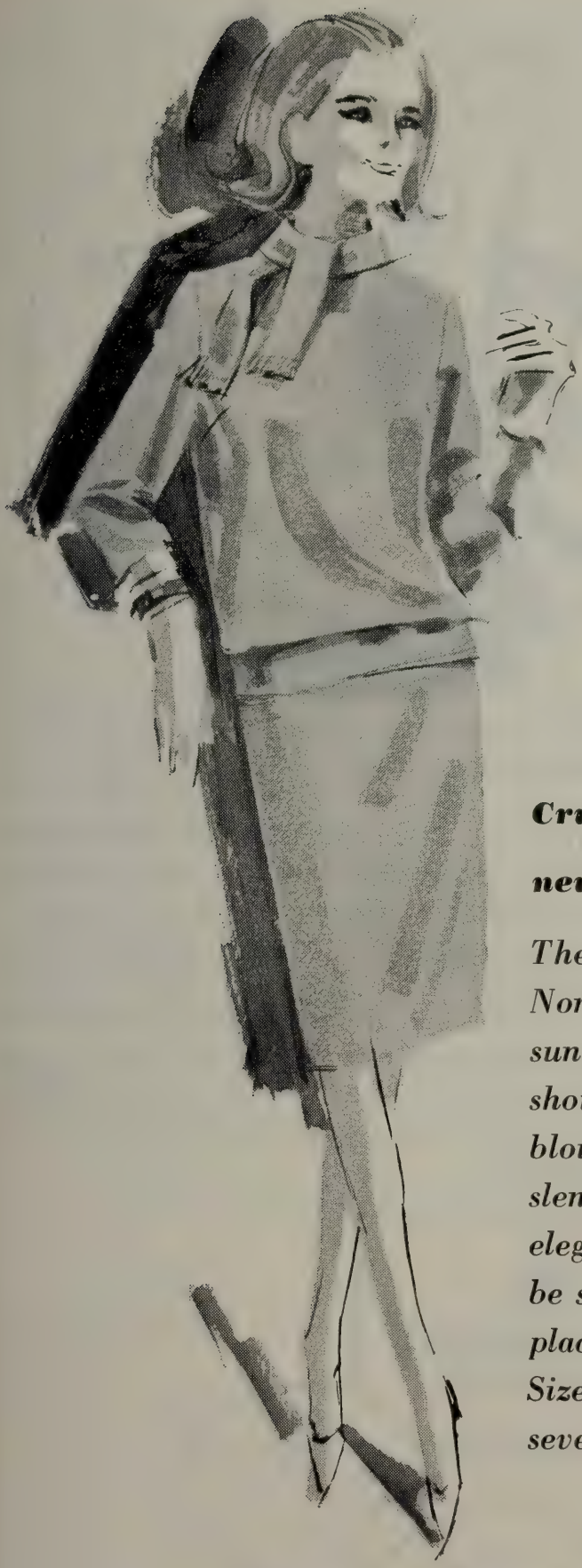


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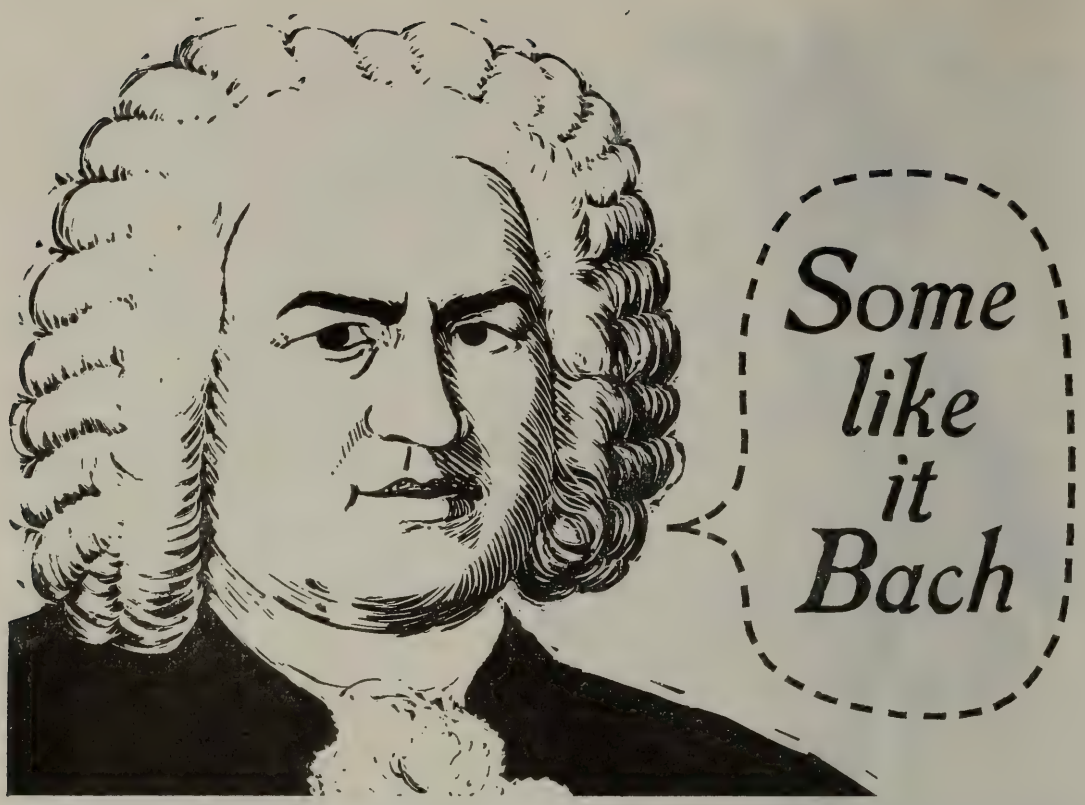
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FINE Notturno for Strings and Harp

I. Lento
II. Animato
III. Adagio

MESSIAEN "L'Ascension," Four Symphonic Meditations

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Hallelujah on the Trumpet, Hallelujah on the Cymbal
Prayer of Christ Ascending to His Father

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The clown dresses up as a young girl (Andantino innocente)
The young girl is transformed into a goat (Moderato con agitazione)
Final dance (Moderato; Allegretto)

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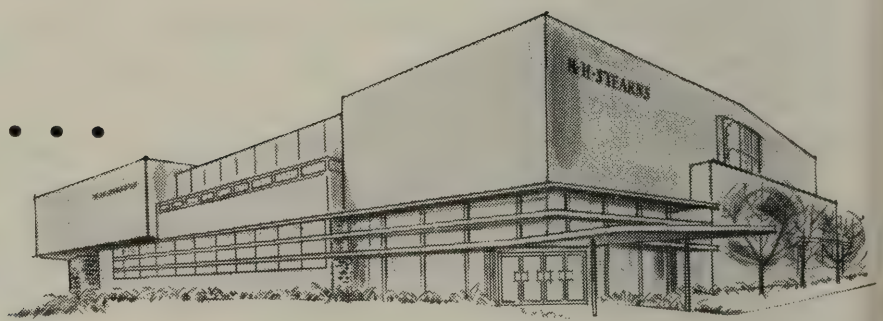
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NOTTURNO FOR STRINGS AND HARP

By IRVING FINE

Born in Boston, December 3, 1914; died there August 23, 1962

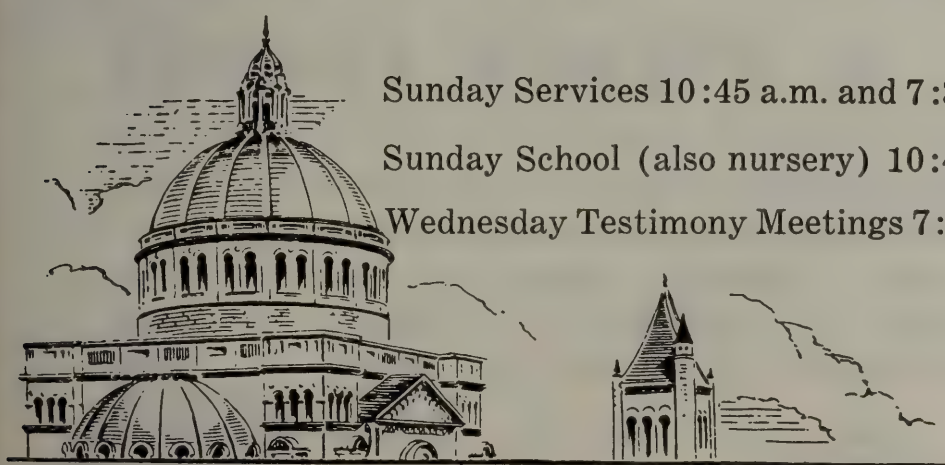
"Nocturne" was composed for the Zimbler Sinfonietta, of which Josef Zimbler was the Director, and was performed by that chamber orchestra on March 28, 1951, the composer conducting. The Adagio, which is the final movement of the suite, was performed by the New York Philharmonic Orchestra in the composer's memory on October 4, 1962.

WHEN the Adagio from *Notturno* was played by the New York Philharmonic, Edward Downes, the annotator of that orchestra, wrote:

"The American musical scene lost one of its most sensitive and thoughtful creators, critics and teachers when Irving Fine died suddenly last August at the age of only forty-seven. Admired by his colleagues and held in strong affection by his friends, Mr. Fine had a heart as well as a mind — a most romantic heart, to judge by some of his music, including the *Notturno for Strings and Harp.*

"This is not to imply that his music was old-fashioned or archaic, or that he was unresponsive to contemporary currents. His early works

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were strongly influenced by Stravinsky, a trend perhaps reinforced by his two years' study with Nadia Boulanger. But Hindemith was also an influence. Eventually Mr. Fine's music incorporated certain serial techniques, although he did not adopt strict twelve-tone procedures. An early love of complex contrapuntal devices and broad cosmopolitan sympathies may reflect his Harvard studies with Walter Piston. As his own personal style grew, it showed an increasing lyric vein, without sacrificing an almost nervous sensitivity and intellectual awareness achieved early in his career, or perhaps inherent in him from the start."

Irving Fine, whose music has been several times performed by the Boston Symphony Orchestra, was last heard at these concerts when his Symphony (1962) was performed on March 23–24 of this year. His Symphony was dedicated to the Boston Symphony Orchestra and its conductor, Charles Munch, who commissioned it as part of the American Music Center's Commissioning Series under a grant from the Ford Foundation. The Symphony was repeated at the concerts of the Berkshire Festival on August 12, and on this occasion was conducted by the composer. His death, quite unexpected, came eleven days later.

• •

Irving Fine was educated in the public schools of Boston and Win-

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throp. He received his B.A. and M.A. degrees from Harvard University where he majored in music and worked with Edward Burlingame Hill and Walter Piston. His advanced studies included composition with Mlle. Nadia Boulanger in France, conducting with Dr. Serge Koussevitzky at Tanglewood.

In 1939 Mr. Fine joined the faculty of the Harvard Music Department, and from 1947 to 1950 served as Assistant Professor of Music. He was Co-Director of the Music Seminar at the Salzburg Seminar for American Studies in 1950. He was a member of the faculty of the Berkshire Music Center at Tanglewood through nine sessions between 1946–57. In the fall of 1950, Mr. Fine joined the faculty of Brandeis University where he was Walter W. Naumburg Professor of Music and also Chairman of the School of Creative Arts.

Mr. Fine received many awards: two Guggenheim Fellowships, a Fulbright Research Fellowship for France, a National Institute of Arts and Letters Award, and a Society for the Publication of American Music Award. He received commissions from the Ford Foundation, the University of Illinois, the Louisville Orchestra, the Library of Congress, Koussevitzky Music Foundation, and Juilliard School of Music, the League of Composers, and others. His *Notturno* was awarded a

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Robin Hood Dell	4 out of 5	" " "
Ravinia Park	3 out of 6	" " "
Seattle World's Fair . . .	4 out of 4	" " "
Grant Park	2 out of 4	" " "



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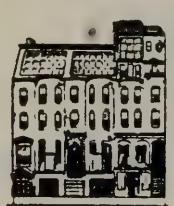
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Chamber Music Prize and his *Partita* for Wind Quintet a New York Critics' Citation. He was awarded grants from the MacDowell Association and the Wyman Foundation.

Mr. Fine's works include a "String Trio" (a Fromm Foundation Commission); *Serious Song – A Lament for String Orchestra* (performed at a Berkshire Festival concert, July 8, 1956); a String Quartet; a choral cycle – *The Hour Glass;* a Partita for Wind Quintet; a Sonata for Violin and Piano; *Children's Fables for Grown-ups;* choral settings from *Alice in Wonderland;* other choral works and piano music. Mr. Fine also wrote *Diversions for Orchestra.* His *Toccata Concertante* was performed by the Boston Symphony Orchestra October 22–23, 1948.

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Joseph Silverstein



The Boston Symphony's new accent on youth was underscored by Mr. Leinsdorf's choice of Joseph Silverstein as the Orchestra's new Concertmaster, late in 1961. He replaces Richard Burgin, who retires after 42 years of distinguished service in this post.

His appointment as Concertmaster at the advanced age of 30 may strike a familiar chord with Mr. Silverstein; when he joined the Orchestra at 23 in 1955, he became its youngest member at that time. Born in Detroit, he studied at Philadelphia's Curtis Institute, became a violin pupil of Joseph Gingold and Mischa Mischakoff, and was a member, successively, of the Houston, Denver, and Philadelphia orchestras before coming to Boston.

Duties with the Symphony have not prevented Mr. Silverstein from making his mark as a soloist of distinction. A prize-winner at the 1959 Queen Elisabeth Music Competition in Belgium, he also won the 1960 Naumburg Foundation Award, under which he appeared with the New York Philharmonic in 1961, and gave a solo recital at Town Hall in 1962. His appointment as Concertmaster prompted New York *Times* critic Raymond Ericson to write, ". . . with his faultless technique and selfless style he should be ideal for the position."

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"THE ASCENSION: FOUR SYMPHONIC MEDITATIONS"

By OLIVIER MESSIAEN

Born in Avignon, December 10, 1908

"L'Ascension: Quatre méditations symphoniques" was composed as four organ pieces under this title in 1932 and scored for orchestra (with a different third movement) in 1933. *"L'Ascension"* was performed by the Boston Symphony Orchestra at a Berkshire Festival concert on August 14, 1949, under the direction of Serge Koussevitzky. It was performed at the Boston concerts under the direction of Eugene Ormandy, November 27–28, 1959.

The score calls for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 3 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, tambourine, triangle and strings.

THE composer has derived his titles from Holy Writ as follows:

I. *Majesté du Christ demandant sa gloire à son Père. "Père, l'heure est venue, glorifie ton Fils, afin que ton Fils Te glorifie."* (Majesty of Christ praying that His father should glorify Him. "Father, the hour is come; glorify Thy Son, that Thy Son also may glorify Thee.") The quotation is from the Gospel According to St. John. *Très lent et majestueux,* 12/8.

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II. *Alléluias sereins d'une âme qui désire le ciel. "Nous vous en supplions, ô Dieu, . . . faites que nous habitions aux cieux en esprit."* (Serene Alleluias of a soul longing for Heaven. "We beseech Thee, O Lord, . . . that we may dwell in Heaven in the spirit.") Mass of the Ascension. *Bien modéré, clair,* 3/4, 2/4, 4/4.

III. *Alléluia sur la trompette. Alléluia sur la cymbale. "Le Père est monté au son de la trompette . . . Nations, frappez, frappez toutes des mains; célébrez Dieu par des cris d'allégresse!"* (Alleluia on the trumpet. Alleluia on the cymbal. "God is gone up . . . with the sound of a trumpet . . . O clap your hands all ye people; shout unto God with the voice of triumph.") Psalm 46. *Vif et joyeux,* 3/8.

IV. *Prière du Christ montant vers son Père. "Père, J'ai manifesté ton nom aux hommes . . . Voilà que je ne suis plus dans le monde; mais eux sont dans le monde, et Moi je vais a Toi."* (Prayer of Christ ascending to His Father. "Father . . . I have manifested Thy Name unto men . . . And now I am no more in the world, but these are in the world, and I come to Thee.") Gospel According to St. John. *Extrêmement lent, ému et solennel,* 4/8. (For reduced strings.)

Olivier Messiaen has been heard at the concerts of this Orchestra



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through the first American performance in 1936 of *Méditation Symphonique: "Les Offrandes oubliées"* and by the *Turangalîla-Symphony* in ten movements, for piano, *ondes martenot* and orchestra, which, commissioned by the Koussevitzky Music Foundation, had its first performance here under the direction of Leonard Bernstein on December 2, 1949 and was introduced at the New York concerts a week later. M. Messiaen made his first visit to this country to join Aaron Copland in the Composition Department of the Berkshire Music Center in the summer previous and returned to attend the performance of the *Turangalîla-Symphony.*

• •

Olivier Messiaen is the son of Pierre Messiaen, a professor of literature, and Cécile Sauvage, a celebrated poetess who wrote *"L'Ame en bourgeon"* to celebrate his birth. Messiaen spent his childhood at Grenoble, where his father was a teacher, and at the age of eight acquired a knowledge of the piano and tried to compose before he had had any instruction. He was taken to Paris and entered the *Conservatoire* in 1919 at the age of eleven. His principal masters there were Jean and Noël Gallon, Caussade, Estyle, Marcel Dupré, Maurice

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Emmanuel and Paul Dukas. He took five first prizes and graduated in 1930, having made several incursions into composition and having acquired considerable proficiency on the organ. He was soon appointed organist at the Church of *La Trinité* in Paris, a post he held for many years. His *"Offrandes oubliées,"* composed in 1931, attracted considerable attention in Paris. In 1936 the young composer founded, together with André Jolivet, Daniel Lesur and Yves Baudrier, a group who called themselves *"La Jeune France."* The title was derived from the similar group once so-named by Berlioz and avowed its purpose of "creating and promoting a living music." These four gave recitals dedicated to the "diffusion of works young, free, as much estranged from a pronounced revolutionism as from a pronounced academism." Beyond this they did not bind themselves.

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Messiaen was active as a composer, as an organist, and as a professor at the *École Normale* and the *Schola Cantorum* when, in 1939, he was called to the front. He was captured by the Germans in 1940 and held two years as prisoner in Stalag VIII-A at Görlitz in Silesia. During this time he wrote his *"Quatuor pour la fin du temps"* for violin, clarinet, cello and piano, which lasts for an hour. There is a sort of irony in the spectacle of this unwarlike jetsam of the fortunes of war, oblivious in his complete absorption in his world of tones.

Returning to Paris, having been repatriated in 1942, he resumed his post as organist at the Church of the Trinity, and was soon made Professor of Harmony at the Paris Conservatoire. He further composed during the German occupation the *"Visions de l'amen"* (1943) for two pianofortes, of equal length with the quartet, and the *"Vingt regards sur l'Enfant Jésus"* (1944) for piano solo and lasting two and a half hours. In the same year he wrote *"Les Trois petites liturgies de la Présence Divine."* The Turangalîla Symphony (1946–1948) was fol-

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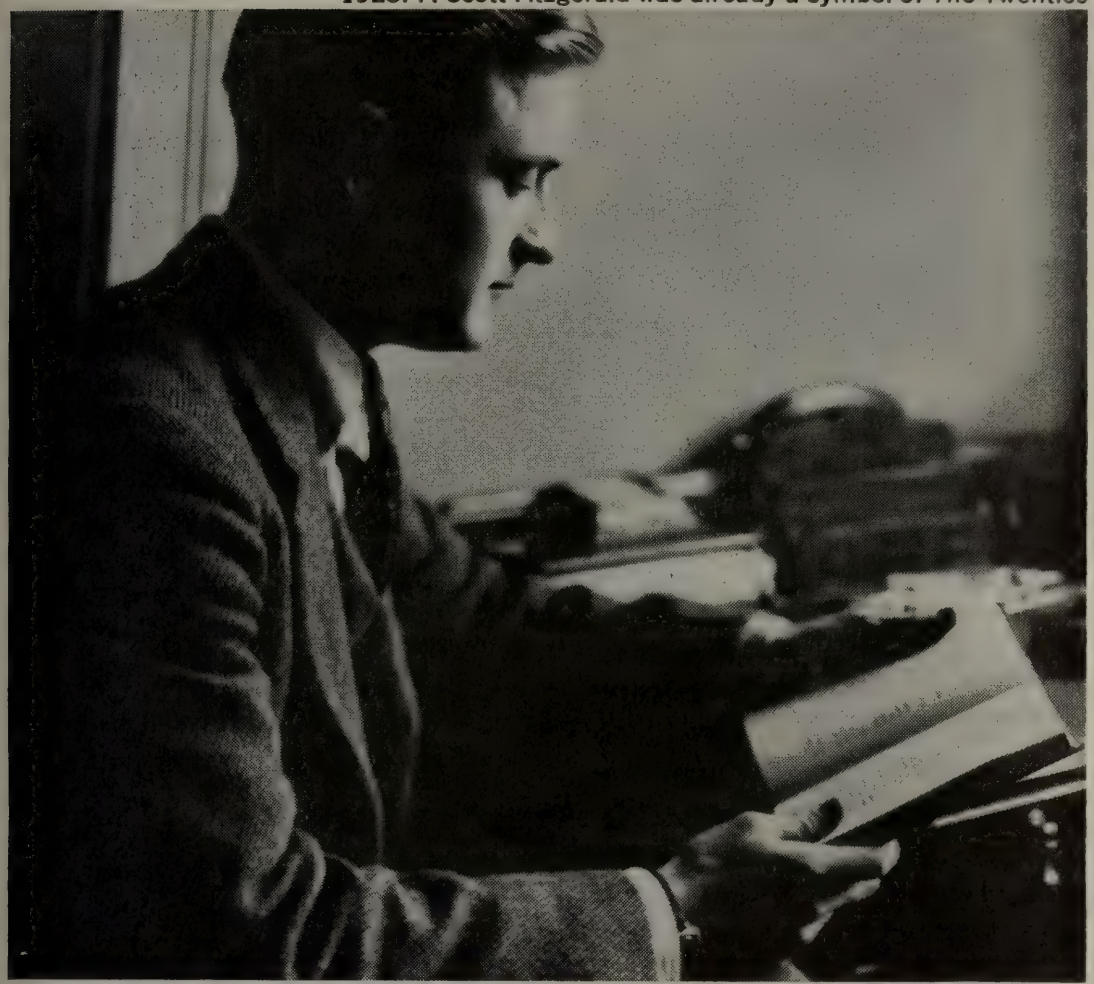
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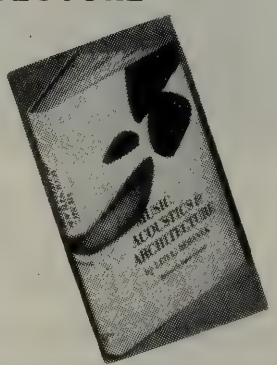
lowed by *"Cinq rechants"* for twelve voices unaccompanied (1949), which both harks back to the form of the early troubadours and probes new rhythmic possibilities.

Since 1947 Messiaen has held classes in the Conservatoire for the study of rhythmic analysis and experimental methods of composition. (Perhaps that he has continued to do so is an unusual instance of latitude in that institution.) His analyses of *The Rite of Spring* and *Pelléas* are much valued by composers of the younger generation (Boulez was moved by the analysis of Stravinsky's score to make a still more searching analysis of his own.) Those who have attended his classes include Yvonne Loriod (whom he values as an interpreter of his music), Yvette Grimaud, Jean Barraqué, Serge Nigg, Michel Fano, Karel Goyewaerts, Karlheinz Stockhausen and Pierre Boulez. Barraqué has praised his master for being free of theoretical pedantry while open-minded and sympathetic to new ways: "A great teacher brings nothing to his pupils, he merely provokes them." Rather than direct, he opens up possibilities. Pierre Boulez has written: "We are indebted to Messiaen

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By Leo L. Beranek, *Bolt Beranek and Newman, Inc.* Here at last is a book that provides a detailed explanation —in non-technical language—of the essential meaning of acoustics for the performance and appreciation of music. Modern musical architecture began auspiciously with the construction of Symphony Hall in Boston. Now—as Eugene Ormandy comments in the Foreword to this fascinating book—"musical architecture stands at the threshold of new and exciting things. I express the gratitude and joy of all conscientious musicians in hailing the new era this study must engender." *1962. 560 pages. Until 12/25/62: $15.00. Thereafter: $17.50.*



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for having created a conscious technique of duration, based upon his thorough studies of plain-chant, Hindu rhythm, and the music of Stravinsky." Messiaen has become interested in the laboratory of electronic music rather than involved with it. He made a single essay in *musique concrète* (*Timbres durées,* 1952). Bird calls have long intrigued him and he has used them in his scores: *"Le Réveil des oiseaux"* (1953) for piano and orchestra, *"Oiseaux exotiques"* (1956) for piano and winds, *"Premier catalogue d'oiseaux"* (1958) for piano.

• •

Messiaen's aims are manifold and intricate. He made the following confession as early as 1938 in the I.S.C.M. program: "Those who have influenced me: My mother, the poetess, Cécile Sauvage; my wife, the composer, Claire Delbos; Shakespeare, Claudel, Reverdy and Eluard, Hello and Dom Columbia Marmion (dare I speak of the Holy Scriptures, which contain the only Truth?); birds; Russian music; the great *Pelléas et Mélisande* of Claude Debussy; plainsong; Hindu rhythms; the mountains of Dauphine; and, finally, all that pertains to stained glass windows and rainbows."

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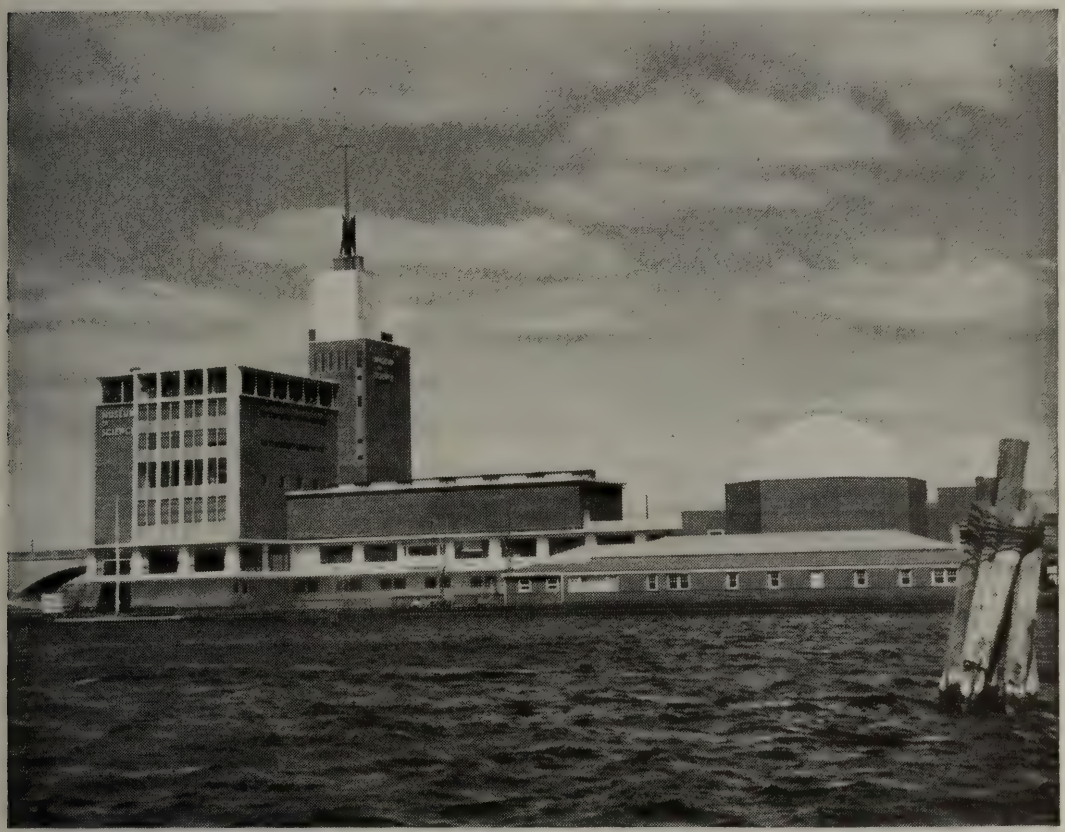
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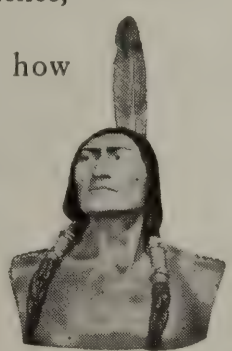


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It was in 1944 that he published his *"Technique de mon langage musical,"* a treatise in two volumes containing music examples from his own works. In this the composer testifies that he has sought to write "music that is *true,* that is to say spiritual, music that is an act of faith; music that teaches on every subject without losing its relationship to God; original music that opens new doors and reaches for distant stars." Felix Aprahamian, in his excellent article on this composer in Grove's Dictionary of Music, outlines the treatise as follows: "An introductory chapter extols melody as the musical element to which the others, rhythm and harmony, must remain subservient. The old rules governing harmony and form are not to be rejected: they must always be remembered, so as to be observed, expanded or increased by the addition of still older rules (those of plainsong and Hindu rhythms) or more recent ones (those deriving from Debussy and all contemporary music). There follow six chapters on rhythmic theory (2: Hindu Rhythms. 3: Rhythms with added units. 4: Augmented and Diminished Rhythms. 5: Non-Retrograde Rhythms. 6: Polyrhythmics and Rhythmic Pedals. 7: Rhythmic Notation). Chapter 8 deals with Melody and Melodic Contours. This, the least scientific portion of the work, resembles more a book of musical recipes than theories. Here Messiaen turns a searchlight on his own melodic predilections. Somewhat arbitrarily he selects

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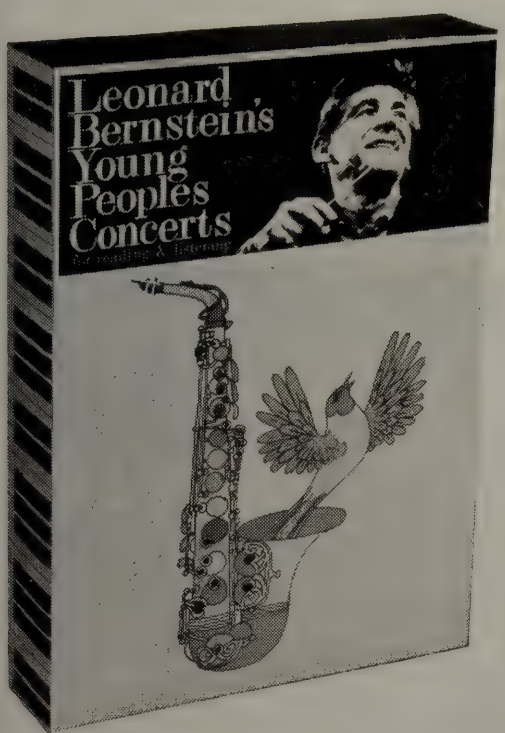
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two descending intervals – the augmented fourth and the major sixth – as those of his choice. He quotes melodic formulæ from Grieg, Debussy, Bartók, Mussorgsky, plainsong and Hindu music, and shows how they engender some of his own melodies. Chapter 9 deals with Bird Song and Chapter 10 with Melodic Development. Chapters 11 and 12 deal with Musical Form, Chapter 13 with Debussy and added notes, Chapters 14 and 15 with further harmonic and acoustic refinements and extended appoggiaturas. The next four chapters (16–19) deal with various aspects of what Messiaen has termed 'modes of limited transposition' (Mode 1, the whole-tone scale with its two possible transpositions; Mode 2 has, like the diminished-seventh chord, three possible transpositions; Mode 3 has, like the augmented-fifth chord, four possible transpositions; Modes 4, 5, 6 and 7, like augmented fourths, can be transposed six times). Chapter 20 deals with Polymodality."

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"CHOUT" ("BUFFOON"), BALLET SUITE, *Op.* 21

By SERGE PROKOFIEV

Born in Sontsovka, Russia, April 23, 1891; died in Moscow, March 5, 1953

Prokofiev composed in the year 1915 a ballet, "Chout," and another called "The Harlequin's Story." "Chout," a ballet in six scenes, was produced at the *Théâtre de la Gaîté Lyrique,* Paris, May 17, 1921, in the first of a season of performances by the troupe of Serge de Diaghilev. "Chout" was also staged in London in the following month, when Prokofiev conducted. The Suite, drawn from the ballet, had its first performance in Brussels in 1924. It was introduced at the Boston Symphony concerts, October 8, 1926, repeated January 25, 1935, again under the composer's direction, March 25, 1938, and on November 1, 1946. It was performed under the direction of Mr. Burgin on April 4–5, 1952.

The instrumentation of the Suite consists of 2 flutes and piccolo, 2 oboes and English horn, 3 clarinets, 3 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, triangle, tambourine, side drum, bass drum, cymbals, xylophone, bells, 2 harps, piano and strings.

THE following sketch of the ballet was published in the *Daily Telegraph,* London, June 15, 1921:

Here, surely, was a triumph of bizarrerie. In want of a better word, let us call the *mise-en-scène* futurist. Chout is a Buffoon whose wife

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also is a Buffoon. When the curtain rises, he is sitting on the stove [Russian style] contemplating a trick to play on some other buffoons. The Buffoon Wife is washing the wooden floor. At last he gets an idea, jumps down from the stove, and says to the Buffoon Wife: "There are seven buffoons coming to our house almost immediately. I shall order you to get a meal ready. You will refuse, and I shall pretend to kill you; after that I shall slash you with my whip, and you will come to life again; and so we shall be able to sell our whip for a very large sum." And so it happens. The seven buffoons come, and after witnessing this miracle buy the whip. End of Scene One. In Scene Two the seven buffoons go back to their buffoon spouses resolved — buffoon-like — to try the effect of the whip on them; kill their wives, and then beat them; but no beating will bring the wives to life again. End of Scene Two. Scene Three shows us the seven buffoons in a great rage at having such a trick played on them. They decide to make an end of the Buffoon. He, being frightened, disguises himself as a woman cook, and hides his buffoon wife. Of course they can't find the Buffoon, but the "cook" has pleased them so much that they take "her" away to keep in their service until they can discover the whereabouts of the hero. In Scene Four we discover that the seven buffoons have seven daughters, all of



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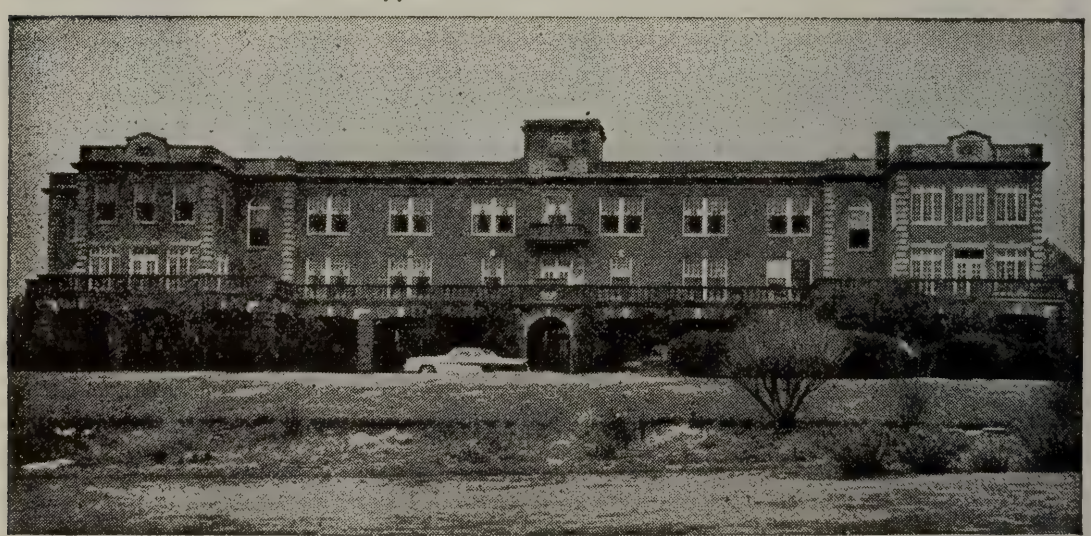
marriageable age. A rich merchant, bringing his own bridesmaids, comes to choose a wife from amongst them. The buffoon fathers are delighted. But the merchant selects the "cook." Complications here. Things come to a natural climax in Scene Five. The merchant brings his young wife home. The Buffoon, disguised as the cook, is in an awkward fix. He feigns sickness. "Let me get out of the window for a minute," says he to the merchant; the merchant consents, and by the help of a sheet lets him down. When he pulls it up again, he finds a large white goat hung on the end. He is terrified, and everybody rushes in, shouting, "The merchant's wife has been turned into a goat." Suddenly the Buffoon re-enters as himself. He has seven soldiers with him, and cries, "Give me back my cook. How could you dare take her away from my house?" The merchant, trembling, suggests that he might take the goat instead, but the soldiers are ordered by the Buffoon to arrest him, and he is forced into giving him one hundred roubles "on condition of not prosecuting him." And so all is merry again, the Buffoon and the Buffoon's wife have a glorious time with the merchant's money, and everybody makes love to everybody else in an ecstasy of dancing.

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P. O. Ferroud, discussing the ballets of Prokofiev, writes about this one:

"*Chout* is not to be considered as popular music in the manner of Russian composers, borrowing constantly from folk tales; but the story of the jester and his mate is drawn so directly from primitive art that it cannot belie its sources. Nevertheless, unlike so many other ballets, this one might be styled 'anti-magical.' It suggests the people at every turn, but a people of realist and sceptical outlook, which does not believe, even in the face of a moral fable, that the miraculous is possible. The wonder-worker is but a sham. The burlesque effect is produced precisely because the jester knows the limits of his trickery, and his comrades do not. And the music refuses to help us. Full of life, mockery and caprice, the music enjoys the fun just as we do and only intensifies its truculence. It goes no further than that."*

There are twelve movements in the Suite, of which four are played in the present performances:

1. *Le Bouffon et sa Bouffonne.* (The clown and his wife.)
 Andantino scherzando.
2. *Danse des bouffonnes.* (Dance of the buffoons' wives.)
 Andantino; Allegretto, ma non troppo.

* The Chesterian, March–April, 1934.

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3. *Les bouffons tuent leurs bouffonnes.* (The buffoons kill their wives.)
Fugue; Allegro sostenuto; Vivace.

4. *Le Bouffon travesti en jeune femme.* (The buffoon dresses up as a young girl.)
Andantino innocente.

5. *Troisième entr'acte.* (Third entr'acte.)
Un poco andante.

6. *Danse des filles des bouffons.* (Dance of the buffoons' daughters.)
Moderato scherzando; Vivace.

7. *L'arrivée du marchand, la danse des révérences et le choix de la fiancée.* (The arrival of the merchant, dance of obeisance and choice of the fiancée.)
Andante gravissimo; Andantino; Allegretto espressivo; Andante maestoso.

8. *Dans la chambre à coucher du marchand.* (In the bedroom of the merchant.)
Moderato tranquillo.

9. *La jeune femme est devenue chèvre.* (The young girl is transformed into a goat.)
Moderato con agitazione.

10. *Cinquième entr'acte et l'enterrement de la chèvre.* (Fifth entr'acte, and burial of the goat.)
Lento con tristezza.

11. *La querelle du Bouffon avec le marchand.* (The quarrel of the buffoon and the merchant.)
Allegro marziale.

12. *Danse finale.* (Final dance.)

Moderato; Allegretto.

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ENTR'ACTE

CHRONOCHROMIE

Messiaen's Latest Score

By David Drew

(*New Statesman,* November 9, 1962)

If ever a composer was slave to inspiration, it is Olivier Messiaen. Perhaps his supreme gift is that he is morally and even technically incapable of performing an act of mere jobbery: morally, because for him the manufacture of a single unfelt bar would be tantamount to blasphemy, technically, because although his *equipment* is probably unsurpassed in the history of French music, he does not possess the kind of routine that could simply "get him through" a piece, even if his temperament could accept such a lowly ideal.



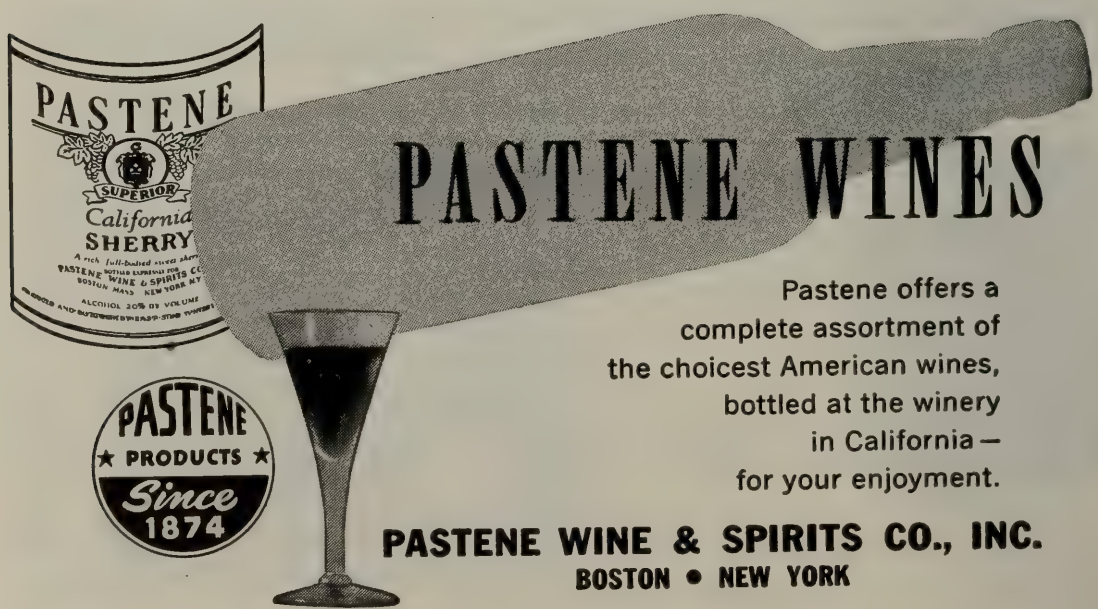
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When Messiaen once referred to a time in an artist's life "when all seems lost, when the way is no longer clear, when one has nothing more to say," he was undoubtedly speaking from his own experience. For him, the crisis came at the beginning of the 1950s, after the completion of his *magnum opus, Turangalîla,* and in a period when his pupils were, so to speak, taking "the way" from him and continuing it to a point remote from his own creative ideals. His near-silence at that time, when it would have been easy for him to ride the new wave he himself had helped to set in motion, was, I think, one of the most noble gestures in his career. It cost him the dubious advantages of fashionable approval, but it gave him the privacy he needed if he was to reconsider the nature of his art, and rediscover its energies. Today the evidence suggests that his courage and humility have been rewarded by a manifold creative regeneration. In 1956, three years after the brilliant but still *étude*-like *Réveil des Oiseaux,* came the first sign of a new-found vision, *Oiseaux Exotiques.* Next came the great exercise in vocabulary, *Catalogue d'Oiseaux;* and finally, in 1960, the synthesis, *Chronochromie.*

My overwhelming initial impression of *Chronochromie,* from a tape recording two years ago, was subsequently confounded by an inadequate concert performance in Vienna. But now, after the recorded performance by the BBC Symphony Orchestra under Michael Gielen

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which was broadcast in the Third Program last Saturday, I am convinced that in *Chronochromie* Messiaen has if anything surpassed his finest work in the pre-crisis period, and produced one of the cardinal works of the post-war years. Its prodigality of harmonic and linear invention is an object lesson to the minor avant-garde and makes even the qualities of Boulez' *Pli Selon Pli* seem meagre; and the orchestral technique conservatively acknowledges the treatises of Berlioz and Koechlin while radically mastering and composing the uncomposed "effects" for which younger men have been striving during the past decade.

"Which are the *works* of the twentieth century?" asks Messiaen. "Have I myself written a single work?" *Chronochromie* seems to give a positive answer. I say "seems" because I for one have still not found my way through the fantastic forest of eighteen-part polyphony which forms the crucial penultimate section of *Chronochromie.* Thanks to Mr. Gielen and the BBC orchestra, even this fearsome passage partly survived the perils of insufficient rehearsal, and the rest of the work suggests that if there are any ears at fault, they must be ours rather than Messiaen's. A prolonged spell of further rehearsal, followed by a public performance in the Festival Hall is the least this work deserves; and the efforts of both conductor and orchestra deserve no less.

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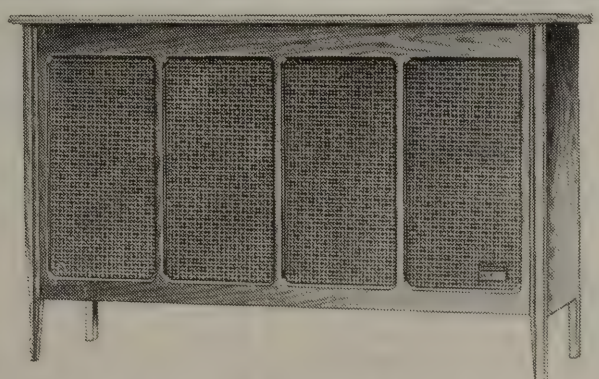
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By H. H. Stückenschmidt

Paul Hindemith's Opera "Die Harmonie der Welt" had its first presentation on August 11, 1958, in Munich, under the composer's direction. The report here quoted was written for Musical America *in the month following.*

It is generally known that Paul Hindemith tends toward musical-philosophical speculations. Based on the musical conceptions of previous periods, he developed certain theories on the essence of the musical keys and intervals, a subject about which he wrote as early as 1937 in his theoretical essay *Die Unterweisung in Tonsatz.* In his endeavors to enlarge widely the basic functions of tonality he became

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a rather theorizing mystic. Now he is no longer influenced by mere factual realism nor by his youthful ardor for the muse of music, but tries, rather, to uncover the universe's cosmic laws. Hans Kayser with his "harmonical world system" and other harbingers of esoteric thoughts led him on a path which revealed itself to him already in the early thirties, as may be seen in certain details of his opera, *Mathis der Maler.*

• •

Generally speaking, this means that Hindemith has now turned to a deeper spiritual foundation sorely needed for an artist of his caliber. This is a development which a creative artist of our times could have hardly avoided. Revival of religious feelings, the association with theological, mystic, and metaphysical ideas document themselves even in the twelve-tone technique in the rhythms and moods of Olivier Messiaen, and in the lyrics and words used by Schönberg, Stravinsky, and Webern.

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Periods of religious re-awakening, however, are also times of dogmatic dissent. Just as Hindemith in his *Mathis* libretto used the historic background of the Peasants' War and the counter-reformation's upsurge, so he turns again to history for his newest opera, depicting an era of great spiritual schisms and choosing Johannes Kepler, the famous astronomer and astrologer who wanted to reconcile the Bible with science, as his hero. The antipode of this highly erudite mind is a military man of action, the noted General Wallenstein, who also believed in the stars. Both strove to attain the "harmony of the world";



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Kepler as the representative of a "contemplative life," who perceives it in the silent course of the planets, Wallenstein as the magnificent protagonist of an "active life," who sets it in an earthly empire in the form of a unified Europe.

Again the composer is his own librettist. The Thirty Years' War forms the dramatic background in a five-act opera of fourteen scenes. In a commentary on his work he defines his text as being an action about the life and work of Kepler and about all events that either furthered or hampered the astronomer's developments in his quest for harmony, "which, no doubt, is master of the universe." Kepler is shown

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on his eternal wanderings through Prague, Linz, Güglingen, Sagan, and Regensburg. Three female characters play an important part in his life: his mother Katharina, a hysterical woman well-versed in herbology, accused of being a witch, sentenced by court and saved by her son; his little daughter Susanna by his first marriage; and his second wife, also named Susanna, a carpenter's daughter, whom he married against opposition but who chose to share the life of the great astronomer.

There are many historic personalities on stage, including the sophisticated emperor Rudolph II, believing in alchemistry and horoscopes, and emperor Ferdinand II, who is in constant feud with the princely Electors of Catholic faith. The most ardent antagonists of Kepler are his former assistant Ulrich and the anti-Calvinist curate Hizler. There is also a Mephistophelean character called Tansur, a fictitious pamphletter, recruiting-officer, and master of ceremonies. All leading characters reappear in a fulminant baroque apotheosis climaxing a Heaven-set finale: Kepler representing Earth, Rudolph II the Sun, Wallenstein Jupiter, Ulrich Mars, Hizler Mercury, Katharina the Moon, and Susanna Venus.

• •

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Dramaturgically speaking, Hindemith tries to use the very interesting, although not new device of the divided stage. Scene after scene, there are two simultaneous actions taking place. Katharina is at the Güglingen cemetery while Emperor Rudolph is in Prague in a heated quarrel with Kepler; and Susanna's tender nuptial song is contrasted with Tansur's boisterous recruiting scene. Kepler's house in Linz is also divided in two horizontal sections. Upstairs the child Susanna sings a little aria to the moon, while downstairs Kepler's wife, after a hectic dispute, estranges herself definitely from her husband's mother. During the Council of the Princes at Regensburg, another scene shows the bare room where Kepler lies on his deathbed. Both these scenes lead to the symbolizing apotheosis in heaven.



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SYMPHONY, *"DIE HARMONIE DER WELT"*

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The Symphony from *Die Harmonie der Welt* (which could best be translated as "The Harmony of the Universe") was dedicated to Paul Sacher and the Basle Chamber Orchestra in commemoration of its 25th anniversary and was accordingly first performed at Basle on January 25, 1952, having been played at a public rehearsal on the previous evening. The orchestra, conducted by Paul Sacher, was augmented for the occasion. The first performance in this country was given by the orchestra of Minneapolis on March 13, 1953, when Paul Hindemith conducted as guest. The Symphony has since been performed by the orchestras of Chicago, Cleveland, San Francisco, and New York. The opera from which the Symphony was taken had its first presentation in Munich on August 11, 1957, the composer conducting. Hindemith was his own librettist.

The first performance in Boston was at the Boston Symphony Orchestra concerts October 25–26, 1957, Richard Burgin conducting.

The orchestra consists of 2 flutes and piccolo, 2 oboes, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, small drum, bass drum, cymbals, and strings (divided).

THE excerpts from *Die Harmonie der Welt* are presented as a symphony in three movements, and are, as in the case of *Mathis der Maler,* a derivation from an opera symphonic in character. As in the

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earlier work, Mr. Hindemith has chosen the life of a historical character of strong individuality and faith set against the background of a turbulent period. As in that case too, the music has first become known by a "symphony" extracted from the score.*

When this music was first performed in Minneapolis, Donald Ferguson provided interesting annotations for the program, presumably after talking with the composer. He wrote:

"Mr. Hindemith has seized the opportunity of making certain portions of his opera in illustration of the three categories into which Boethius divided the phenomena of music: *Musica mundana* — the harmony of the universe; *Musica humana* — the harmony of soul and body; and *Musica instrumentalis* — not music 'for instruments,' but music 'as the instrument' through which the higher and more intangible relations between man and cosmos are made manifest.

* The "Symphony" *Mathis der Maler* was first performed in Berlin under Furtwängler, March 12, 1934, the Opera in Zürich, under Robert Denzler, May 28, 1938.

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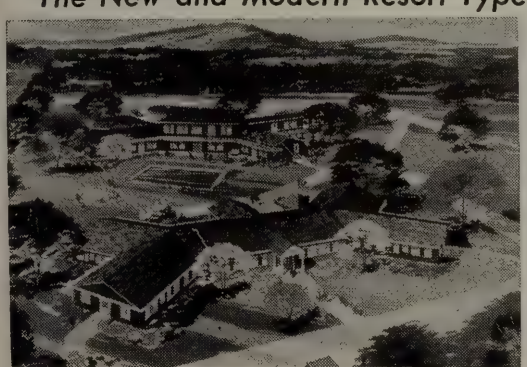
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"The Harmony of the World, accordingly, comprises three symphonic movements, extracted or arranged from the opera. They illustrate the three Boethian categories; but instead of proceeding from the highest to the lowest, Mr. Hindemith (for obvious artistic reasons) has chosen to proceed from the familiar to the remote."

The opera is based upon the life of Johann Kepler (1571–1630), a prominent figure in his time, an astronomer who contributed notably to the general knowledge of the heavens, a scientist and mathematician of great skill, and at the same time a profound believer, possessed of a flaming imagination. As a dreamer he has been a favorite subject for romantic depiction, particularly in Germany. Investigation of the firmament has occupied skillful, painstaking and mathematical minds through every civilization. Astronomy has has had many illustrious exponents. Nevertheless it required many centuries to reach a final accounting of the comparative movements of the heavenly bodies. Ptolemy in

Simpatico . . .

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Egypt, Pythagoras in Greece, Boethius in Rome, assumed that the harmony, the equilibrium of nature manifest in the universe was allied to the physical harmony of musical tones. So long as the complex of celestial motion could not be conclusively determined nor its fulcrum established, those phenomena which could not be explained were taken as inexplicable manifestations of God. Copernicus (1473–1543) put the sun at the center of the solar system, a theory confirmed and demonstrated by Kepler, but not yet wholly accepted by some of Kepler's contemporaries.

Kepler was the last great astronomer before Newton, and when Newton made known many years later the theory of gravitation (1687), giving reason and consistency to the riddle of motion in the universe, the mystical accounting of a "motive force" was gone forever. When the wonders of the astral complex were at last fixed through Newton's discoveries as a demonstrable physical science, a new and wondrous realm for speculation was revealed which eliminated the entrancing theory of the music of the spheres. Kepler was a probing thinker, a

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man of methodical scrutiny. He sought and at last believed that he had found a mathematical formula which he could call the divine principle of the heavens (indeed this would be the broader and truer definition of Hindemith's title). Kepler established the elliptical orbits of the planets, and the sun as the center of the planets described by their courses. He established the influence of the moon upon the tides. He was that rare combination which subsequent discovery has hardly permitted — a man of great science, of deep religious experience and free fantasy in whom all three qualities could be fully reconciled. In his treatise *De Harmonices Mundi,* 1619, he retained the Pythagorean theory of the "music of the spheres" identifying each planet with a note of the natural scale, a planetary harmony in which the lowest note was made by the slowest planet (Jupiter) and the highest by the fastest planet (Mercury).

Johann Kepler was born in Weil in the duchy of Württemberg. His father was a wastrel, his mother illiterate. At the age of four he was stricken with smallpox, which left him with crippled hands and impaired vision. His characteristics for life were a frail body and a keen investigating mind. He trained for theology. He took a Bachelor's degree in Tübingen at the age of seventeen and became proficient in physics, metaphysics, astronomy, and mathematics. He taught in various parts of central Europe harried by the disturbances of the Thirty Years' War. He was persecuted on account of his Protestant faith, and not for his astronomical theories as was his colleague and friend Galileo (1564–1642) his senior by seven years. On the contrary, Kepler readily embraced astrology and was in the favor of his monarchs by virtue of his prognostications. When, at the death of Tycho Brahe of the Observatory near Prague, he was made "Imperial Mathematician" by Rudolf II, he inherited a store of observational knowledge, and embarked upon his most important astronomical discoveries.

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The slow movement (Musica humana) is drawn, according to Mr. Ferguson, "from those scenes in which the inner spiritual experiences of the hero are dealt with." A broad opening theme first stated by the strings and clarinets is developed at some length. There follows a long oboe solo marked "Quiet, with elegiac expression." The epilogue in waltz time bears the indication "Like a wistful dance sounding from afar."

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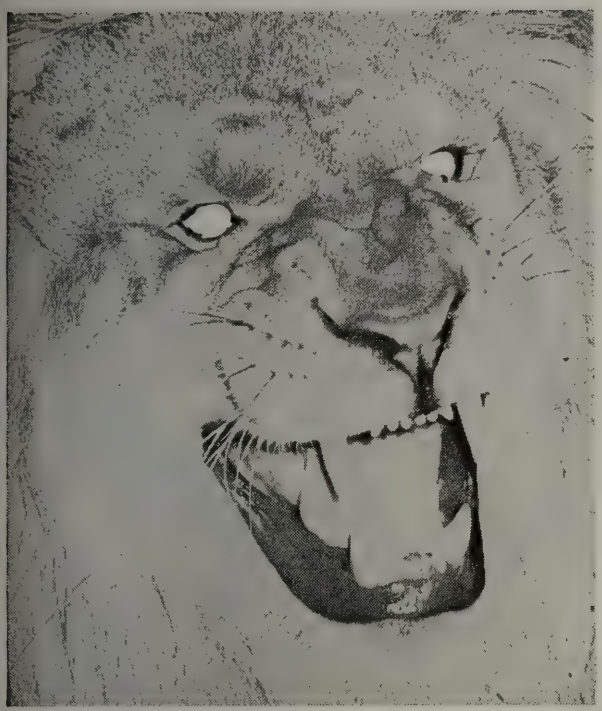
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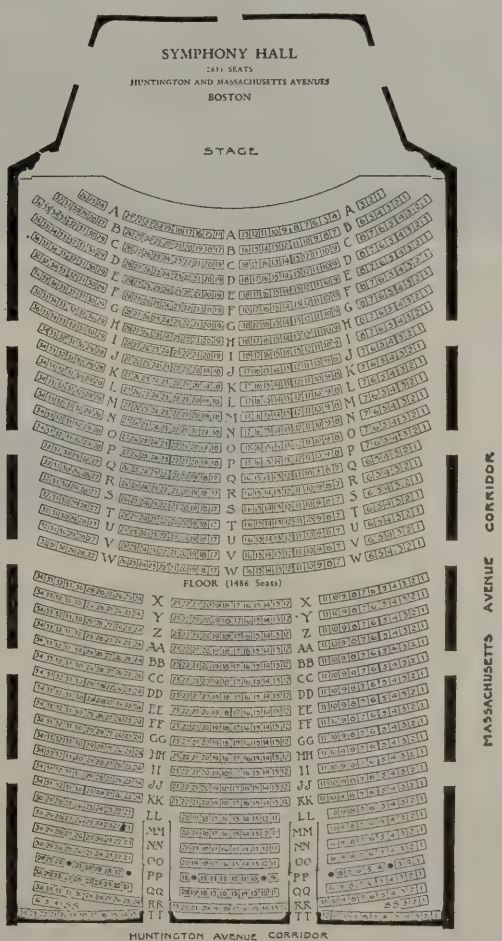
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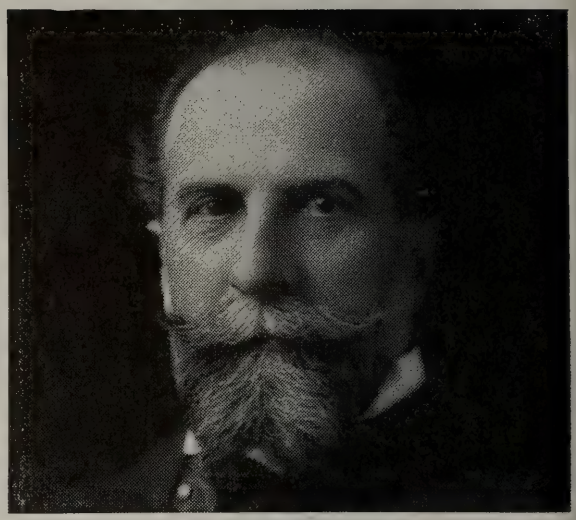
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Higginson asked his friend Julius Epstein who he was, and he said, "That is Gericke."

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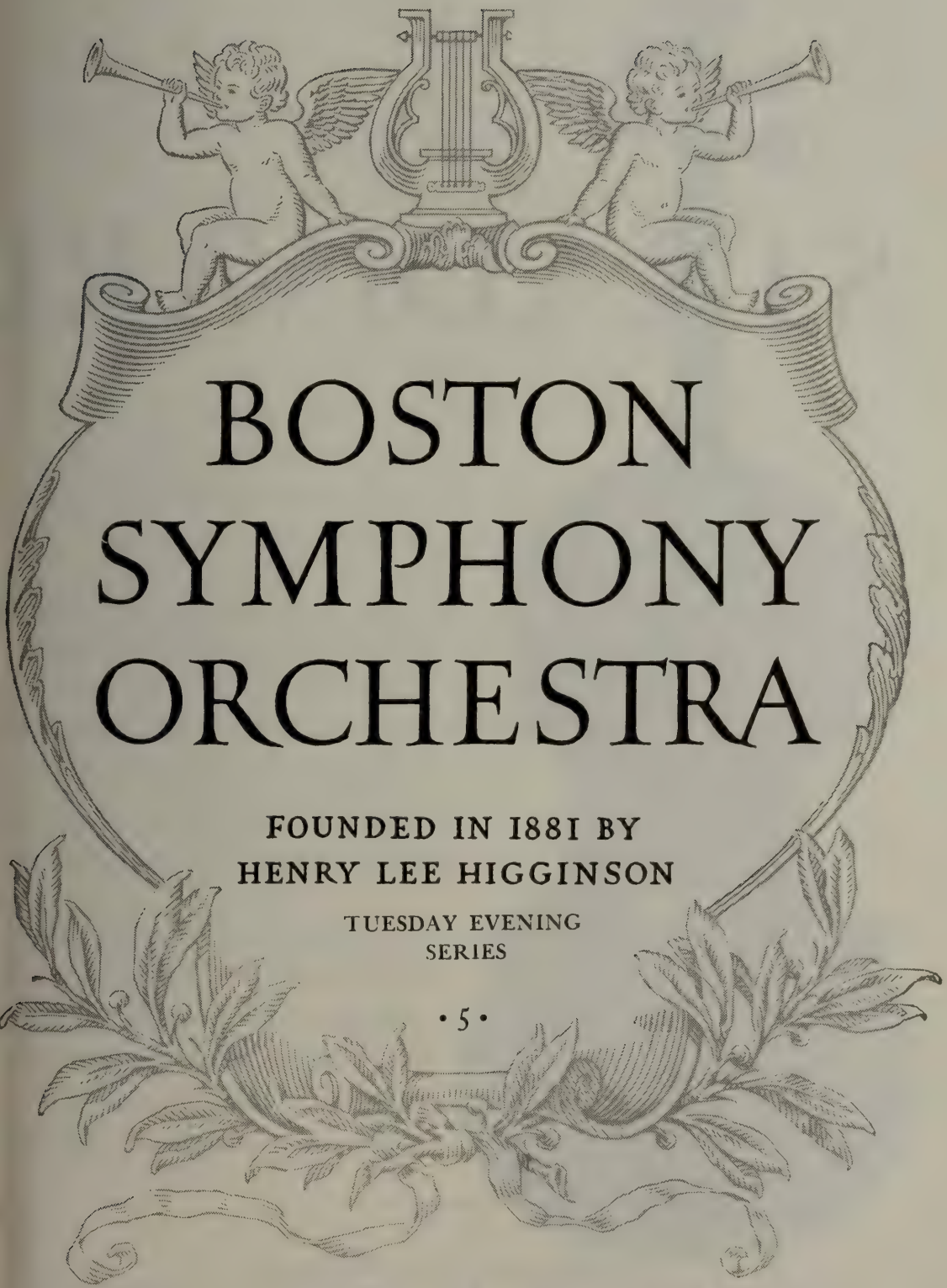
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with historical and descriptive notes by

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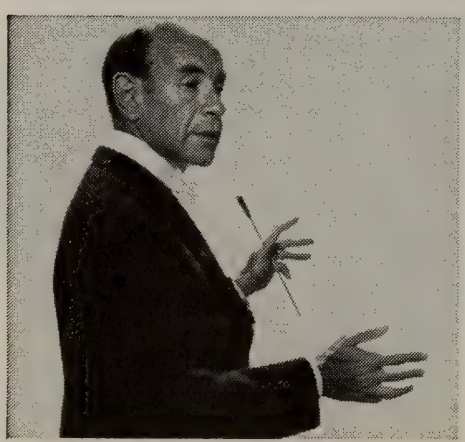
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EXHIBITION

The Subscribers' Exhibition is now on view in the Gallery.

• •

A COMPOSER'S PRAISE

By AARON COPLAND

The death of Irving Fine on August 23 moved his friends and admirers to contribute articles to "The Justice," the publication of Brandeis University, for October 30. One of these was by Aaron Copland:

"Every musical culture depends, above all else, upon men and women whose instinctive musicality is of the first order. Irving Fine was that kind of musician. His outstanding quality was his musical sensitivity—he had an ear that one could trust. His students and his fellow composers depended upon him to tell the truth about their music and, in general, about the music of our time. In the sureness and rightness of his judgment we recognized ourselves. The loss of that kind of instinctive musicianship cannot be replaced.

"This sureness of musical instinct informed his every activity, as composer and teacher and performer. He worried considerably about each new work in process of composition. And yet, when

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we came to know them, they had elegance, style, finish and a naturalness of flow. His problems as composer—of which he had his share—concerned matters of æsthetics, of eclecticism, of influence. These limitations he recognized; they made him modest to a fault. But all his compositions, from the lightest to the most serious, "sound"; they have bounce and thrust and finesse; they are always a *musical* pleasure to hear. The future will decide as to their originality and their staying power. But for us, his friends and colleagues, they have imbedded in them one of the most cherishable musical natures of our time."

. .

"INSIDE SYMPHONY HALL"

The first of a series of four telecasts showing "behind the scenes" glimpses of Symphony Hall, was broadcast on Tuesday, November 27, and will be repeated by general request in Christmas week (Friday, December 28 at 8 o'clock). William Pierce of Station WGBH, Channel 2, acts as host in this series and will hold interviews with those involved in the preparation and performance of the Boston Symphony Orchestra concerts. The opening telecast includes an interview with Erich Leinsdorf, and shows the conductor rehearsing Etler's Concerto for Woodwind Quintet.

The remaining three telecasts will be given on Tuesday evenings, January 8, February 19 and March 19 at 8:30.

RECORDINGS FOR CHRISTMAS

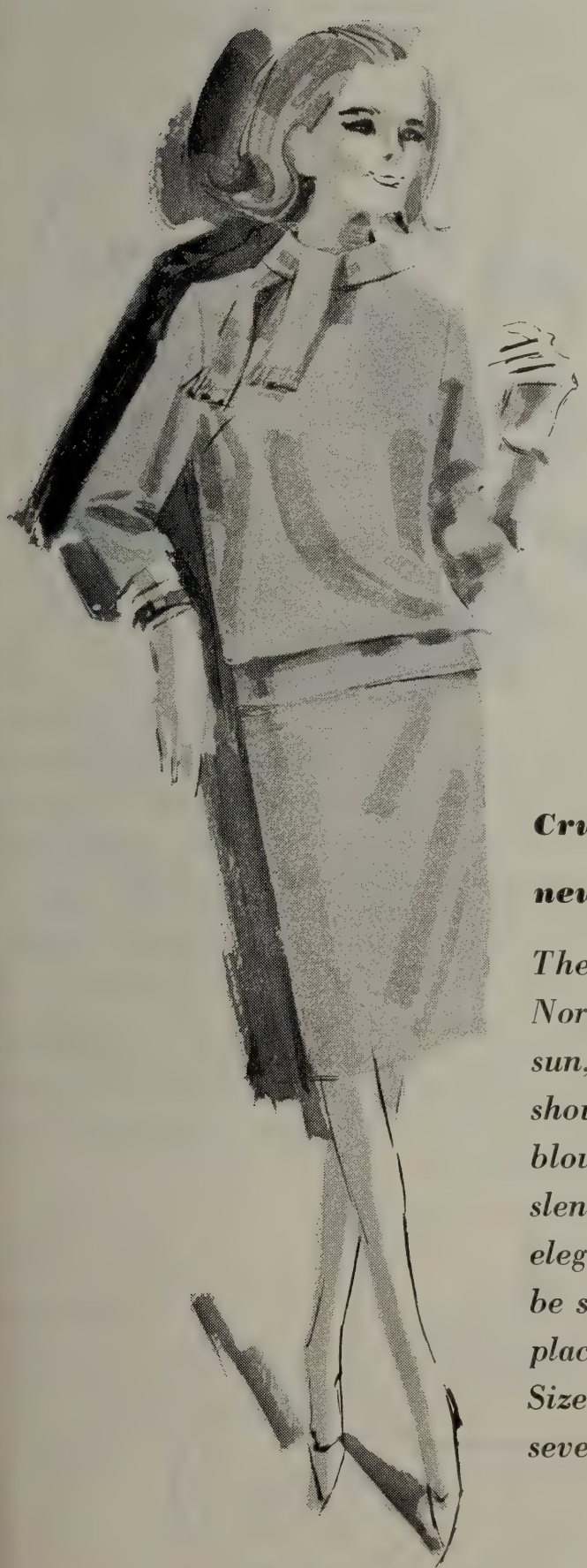
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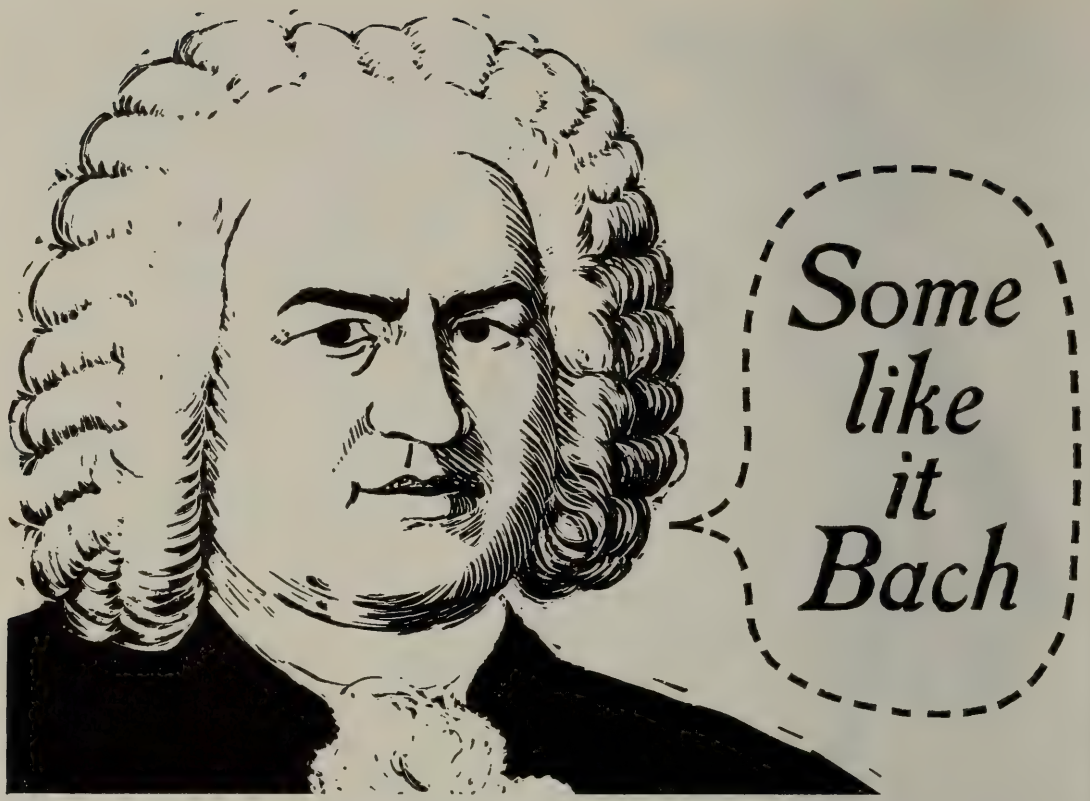
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II. Animato
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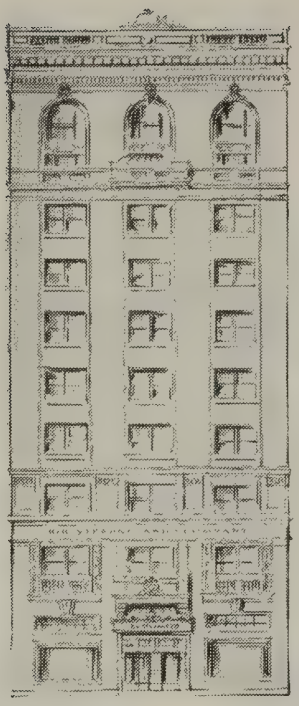
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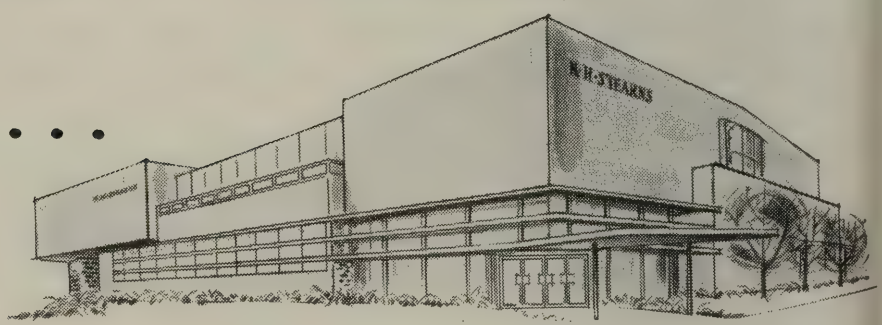
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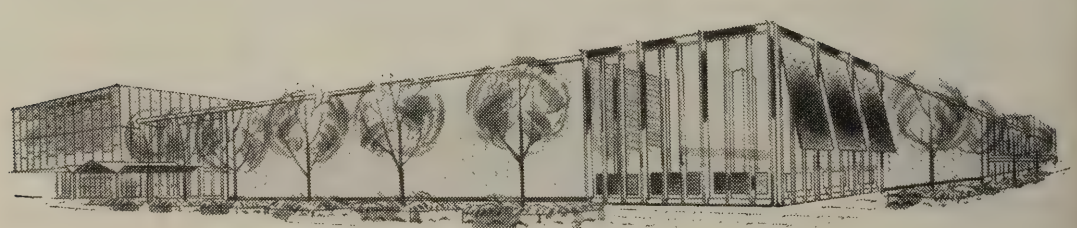
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NOTTURNO FOR STRINGS AND HARP

By IRVING FINE

Born in Boston, December 3, 1914; died there August 23, 1962

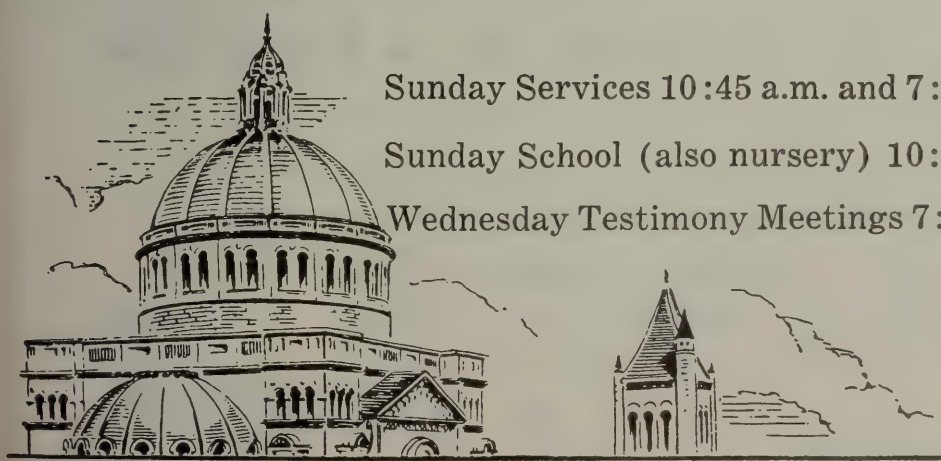
"Nocturne" was composed for the Zimbler Sinfonietta, of which Josef Zimbler was the Director, and was performed by that chamber orchestra on March 28, 1951, the composer conducting. The Adagio, which is the final movement of the suite, was performed by the New York Philharmonic Orchestra in the composer's memory on October 4, 1962.

WHEN the Adagio from *Notturno* was played by the New York Philharmonic, Edward Downes, the annotator of that orchestra, wrote:

"The American musical scene lost one of its most sensitive and thoughtful creators, critics and teachers when Irving Fine died suddenly last August at the age of only forty-seven. Admired by his colleagues and held in strong affection by his friends, Mr. Fine had a heart as well as a mind — a most romantic heart, to judge by some of his music, including the *Notturno for Strings and Harp.*

"This is not to imply that his music was old-fashioned or archaic, or that he was unresponsive to contemporary currents. His early works

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were strongly influenced by Stravinsky, a trend perhaps reinforced by his two years' study with Nadia Boulanger. But Hindemith was also an influence. Eventually Mr. Fine's music incorporated certain serial techniques, although he did not adopt strict twelve-tone procedures. An early love of complex contrapuntal devices and broad cosmopolitan sympathies may reflect his Harvard studies with Walter Piston. As his own personal style grew, it showed an increasing lyric vein, without sacrificing an almost nervous sensitivity and intellectual awareness achieved early in his career, or perhaps inherent in him from the start."

Irving Fine, whose music has been several times performed by the Boston Symphony Orchestra, was last heard at these concerts when his Symphony (1962) was performed on March 23–24 of this year. His Symphony was dedicated to the Boston Symphony Orchestra and its conductor, Charles Munch, who commissioned it as part of the American Music Center's Commissioning Series under a grant from the Ford Foundation. The Symphony was repeated at the concerts of the Berkshire Festival on August 12, and on this occasion was conducted by the composer. His death, quite unexpected, came eleven days later.

• •

Irving Fine was educated in the public schools of Boston and Win-

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throp. He received his B.A. and M.A. degrees from Harvard University where he majored in music and worked with Edward Burlingame Hill and Walter Piston. His advanced studies included composition with Mlle. Nadia Boulanger in France, conducting with Dr. Serge Koussevitzky at Tanglewood.

In 1939 Mr. Fine joined the faculty of the Harvard Music Department, and from 1947 to 1950 served as Assistant Professor of Music. He was Co-Director of the Music Seminar at the Salzburg Seminar for American Studies in 1950. He was a member of the faculty of the Berkshire Music Center at Tanglewood through nine sessions between 1946–57. In the fall of 1950, Mr. Fine joined the faculty of Brandeis University where he was Walter W. Naumburg Professor of Music and also Chairman of the School of Creative Arts.

Mr. Fine received many awards: two Guggenheim Fellowships, a Fulbright Research Fellowship for France, a National Institute of Arts and Letters Award, and a Society for the Publication of American Music Award. He received commissions from the Ford Foundation, the University of Illinois, the Louisville Orchestra, the Library of Congress, Koussevitzky Music Foundation, and Juilliard School of Music, the League of Composers, and others. His *Notturno* was awarded a

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AT THE MUSIC FESTIVALS

During the successful 1962 season of summer festival concerts, of the piano soloists scheduled at

Berkshire Music Festival	9 out of 10	played the Steinway
Lewissohn Stadium . . .	5 out of 6	" " "
Robin Hood Dell	4 out of 5	" " "
Ravinia Park	3 out of 6	" " "
Seattle World's Fair . . .	4 out of 4	" " "
Grant Park	2 out of 4	" " "



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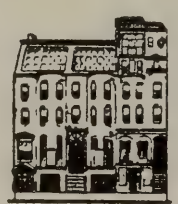
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Chamber Music Prize and his *Partita* for Wind Quintet a New York Critics' Citation. He was awarded grants from the MacDowell Association and the Wyman Foundation.

Mr. Fine's works include a "String Trio" (a Fromm Foundation Commission); *Serious Song – A Lament for String Orchestra* (performed at a Berkshire Festival concert, July 8, 1956); a String Quartet; a choral cycle – *The Hour Glass;* a Partita for Wind Quintet; a Sonata for Violin and Piano; *Children's Fables for Grown-ups;* choral settings from *Alice in Wonderland;* other choral works and piano music. Mr. Fine also wrote *Diversions for Orchestra.* His *Toccata Concertante* was performed by the Boston Symphony Orchestra October 22–23, 1948.

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Joseph Silverstein



The Boston Symphony's new accent on youth was underscored by Mr. Leinsdorf's choice of Joseph Silverstein as the Orchestra's new Concertmaster, late in 1961. He replaces Richard Burgin, who retires after 42 years of distinguished service in this post.

His appointment as Concertmaster at the advanced age of 30 may strike a familiar chord with Mr. Silverstein; when he joined the Orchestra at 23 in 1955, he became its youngest member at that time. Born in Detroit, he studied at Philadelphia's Curtis Institute, became a violin pupil of Joseph Gingold and Mischa Mischakoff, and was a member, successively, of the Houston, Denver, and Philadelphia orchestras before coming to Boston.

Duties with the Symphony have not prevented Mr. Silverstein from making his mark as a soloist of distinction. A prize-winner at the 1959 Queen Elisabeth Music Competition in Belgium, he also won the 1960 Naumburg Foundation Award, under which he appeared with the New York Philharmonic in 1961, and gave a solo recital at Town Hall in 1962. His appointment as Concertmaster prompted New York *Times* critic Raymond Ericson to write, ". . . with his faultless technique and selfless style he should be ideal for the position."

This salute to members of the Boston Symphony Orchestra is presented with the reminder that we would welcome an opportunity to be of service to you.

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"THE ASCENSION: FOUR SYMPHONIC MEDITATIONS"

By OLIVIER MESSIAEN

Born in Avignon, December 10, 1908

"L'Ascension: Quatre méditations symphoniques" was composed as four organ pieces under this title in 1932 and scored for orchestra (with a different third movement) in 1933. *"L'Ascension"* was performed by the Boston Symphony Orchestra at a Berkshire Festival concert on August 14, 1949, under the direction of Serge Koussevitzky. It was performed at the Boston concerts under the direction of Eugene Ormandy, November 27–28, 1959.

The score calls for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 3 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, tambourine, triangle and strings.

THE composer has derived his titles from Holy Writ as follows:

I. *Majesté du Christ demandant sa gloire à son Père. "Père, l'heure est venue, glorifie ton Fils, afin que ton Fils Te glorifie."* (Majesty of Christ praying that His father should glorify Him. "Father, the hour is come; glorify Thy Son, that Thy Son also may glorify Thee.") The quotation is from the Gospel According to St. John. *Très lent et majestueux,* 12/8.

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II. *Alléluias sereins d'une âme qui désire le ciel. "Nous vous en supplions, ô Dieu, . . . faites que nous habitions aux cieux en esprit."* (Serene Alleluias of a soul longing for Heaven. "We beseech Thee, O Lord, . . . that we may dwell in Heaven in the spirit.") Mass of the Ascension. *Bien modéré, clair,* 3/4, 2/4, 4/4.

III. *Alléluia sur la trompette. Alléluia sur la cymbale. "Le Père est monté au son de la trompette . . . Nations, frappez, frappez toutes des mains; célébrez Dieu par des cris d'allégresse!"* (Alleluia on the trumpet. Alleluia on the cymbal. "God is gone up . . . with the sound of a trumpet . . . O clap your hands all ye people; shout unto God with the voice of triumph.") Psalm 46. *Vif et joyeux,* 3/8.

IV. *Prière du Christ montant vers son Père. "Père, J'ai manifesté ton nom aux hommes . . . Voilà que je ne suis plus dans le monde; mais eux sont dans le monde, et Moi je vais a Toi."* (Prayer of Christ ascending to His Father. "Father . . . I have manifested Thy Name unto men . . . And now I am no more in the world, but these are in the world, and I come to Thee.") Gospel According to St. John. *Extrêmement lent, ému et solennel,* 4/8. (For reduced strings.)

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through the first American performance in 1936 of *Méditation Symphonique: "Les Offrandes oubliées"* and by the *Turangalîla-Symphony* in ten movements, for piano, *ondes martenot* and orchestra, which, commissioned by the Koussevitzky Music Foundation, had its first performance here under the direction of Leonard Bernstein on December 2, 1949 and was introduced at the New York concerts a week later. M. Messiaen made his first visit to this country to join Aaron Copland in the Composition Department of the Berkshire Music Center in the summer previous and returned to attend the performance of the *Turangalîla-Symphony.*

• •

Olivier Messiaen is the son of Pierre Messiaen, a professor of literature, and Cécile Sauvage, a celebrated poetess who wrote *"L'Ame en bourgeon"* to celebrate his birth. Messiaen spent his childhood at Grenoble, where his father was a teacher, and at the age of eight acquired a knowledge of the piano and tried to compose before he had had any instruction. He was taken to Paris and entered the *Conservatoire* in 1919 at the age of eleven. His principal masters there were Jean and Noël Gallon, Caussade, Estyle, Marcel Dupré, Maurice

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Emmanuel and Paul Dukas. He took five first prizes and graduated in 1930, having made several incursions into composition and having acquired considerable proficiency on the organ. He was soon appointed organist at the Church of *La Trinité* in Paris, a post he held for many years. His *"Offrandes oubliées,"* composed in 1931, attracted considerable attention in Paris. In 1936 the young composer founded, together with André Jolivet, Daniel Lesur and Yves Baudrier, a group who called themselves *"La Jeune France."* The title was derived from the similar group once so-named by Berlioz and avowed its purpose of "creating and promoting a living music." These four gave recitals dedicated to the "diffusion of works young, free, as much estranged from a pronounced revolutionism as from a pronounced academism." Beyond this they did not bind themselves.

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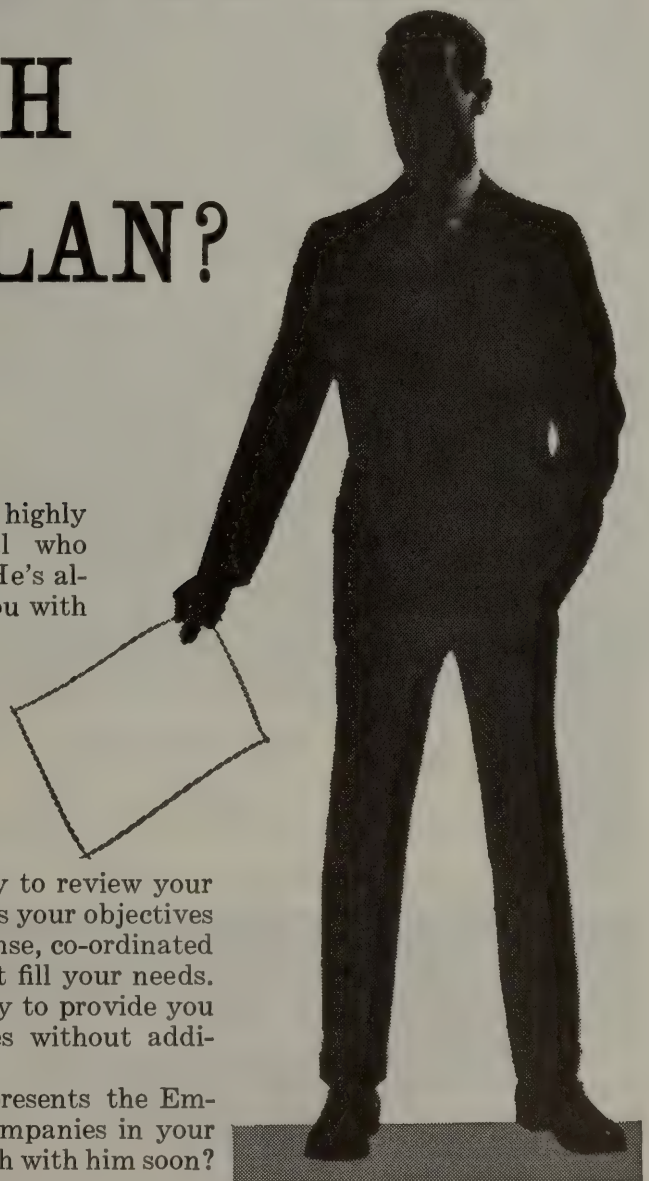
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Messiaen was active as a composer, as an organist, and as a professor at the *École Normale* and the *Schola Cantorum* when, in 1939, he was called to the front. He was captured by the Germans in 1940 and held two years as prisoner in Stalag VIII-A at Görlitz in Silesia. During this time he wrote his *"Quatuor pour la fin du temps"* for violin, clarinet, cello and piano, which lasts for an hour. There is a sort of irony in the spectacle of this unwarlike jetsam of the fortunes of war, oblivious in his complete absorption in his world of tones.

Returning to Paris, having been repatriated in 1942, he resumed his post as organist at the Church of the Trinity, and was soon made Professor of Harmony at the Paris Conservatoire. He further composed during the German occupation the *"Visions de l'amen"* (1943) for two pianofortes, of equal length with the quartet, and the *"Vingt regards sur l'Enfant Jésus"* (1944) for piano solo and lasting two and a half hours. In the same year he wrote *"Les Trois petites liturgies de la Présence Divine."* The Turangalîla Symphony (1946–1948) was fol-

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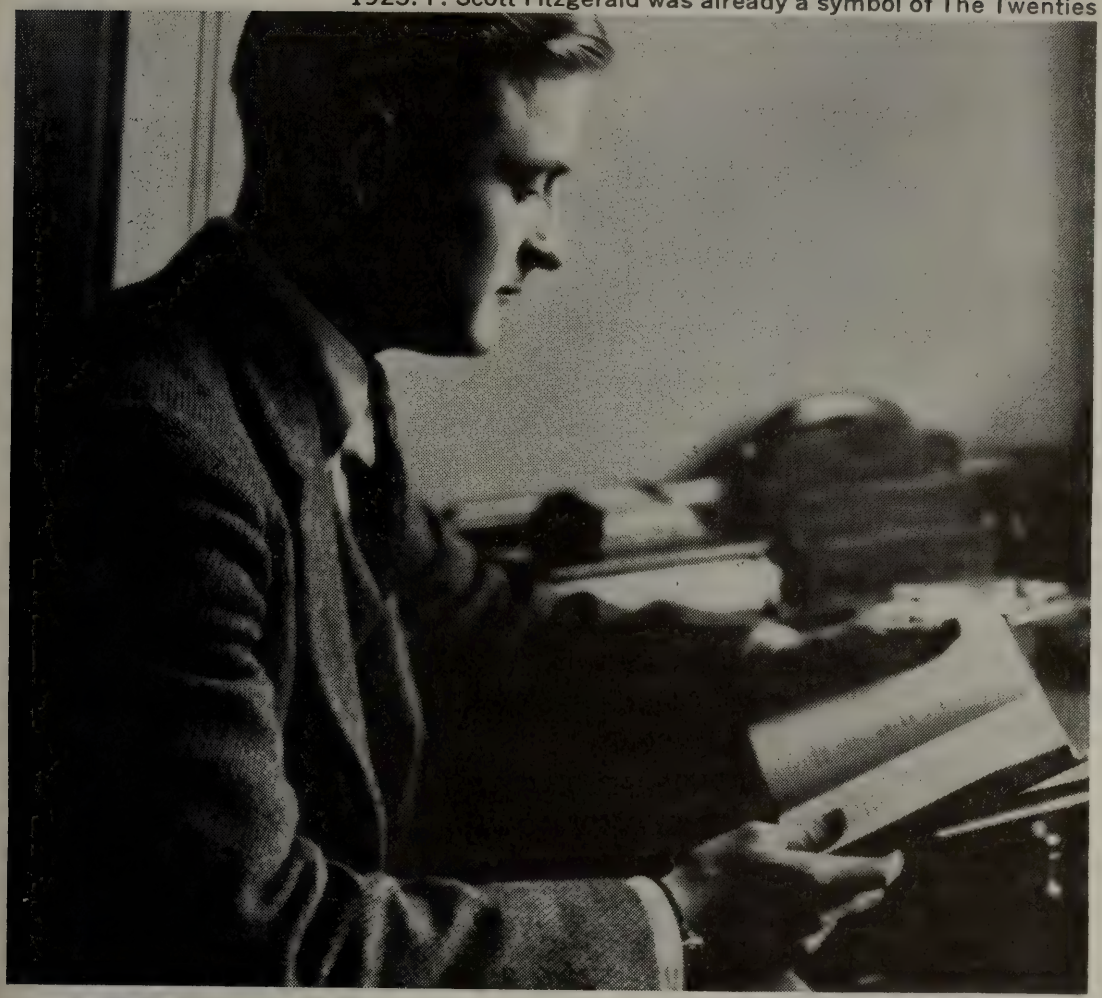
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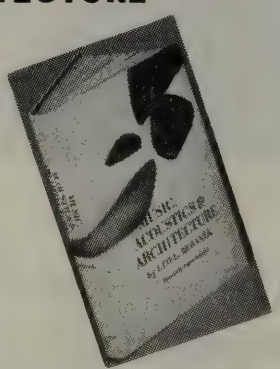
lowed by *"Cinq rechants"* for twelve voices unaccompanied (1949), which both harks back to the form of the early troubadours and probes new rhythmic possibilities.

Since 1947 Messiaen has held classes in the Conservatoire for the study of rhythmic analysis and experimental methods of composition. (Perhaps that he has continued to do so is an unusual instance of latitude in that institution.) His analyses of *The Rite of Spring* and *Pelléas* are much valued by composers of the younger generation (Boulez was moved by the analysis of Stravinsky's score to make a still more searching analysis of his own.) Those who have attended his classes include Yvonne Loriod (whom he values as an interpreter of his music), Yvette Grimaud, Jean Barraqué, Serge Nigg, Michel Fano, Karel Goyewaerts, Karlheinz Stockhausen and Pierre Boulez. Barraqué has praised his master for being free of theoretical pedantry while open-minded and sympathetic to new ways: "A great teacher brings nothing to his pupils, he merely provokes them." Rather than direct, he opens up possibilities. Pierre Boulez has written: "We are indebted to Messiaen

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for having created a conscious technique of duration, based upon his thorough studies of plain-chant, Hindu rhythm, and the music of Stravinsky." Messiaen has become interested in the laboratory of electronic music rather than involved with it. He made a single essay in *musique concrète* (*Timbres durées,* 1952). Bird calls have long intrigued him and he has used them in his scores: *"Le Réveil des oiseaux"* (1953) for piano and orchestra, *"Oiseaux exotiques"* (1956) for piano and winds, *"Premier catalogue d'oiseaux"* (1958) for piano.

• •

Messiaen's aims are manifold and intricate. He made the following confession as early as 1938 in the I.S.C.M. program: "Those who have influenced me: My mother, the poetess, Cécile Sauvage; my wife, the composer, Claire Delbos; Shakespeare, Claudel, Reverdy and Eluard, Hello and Dom Columbia Marmion (dare I speak of the Holy Scriptures, which contain the only Truth?); birds; Russian music; the great *Pelléas et Mélisande* of Claude Debussy; plainsong; Hindu rhythms; the mountains of Dauphine; and, finally, all that pertains to stained glass windows and rainbows."

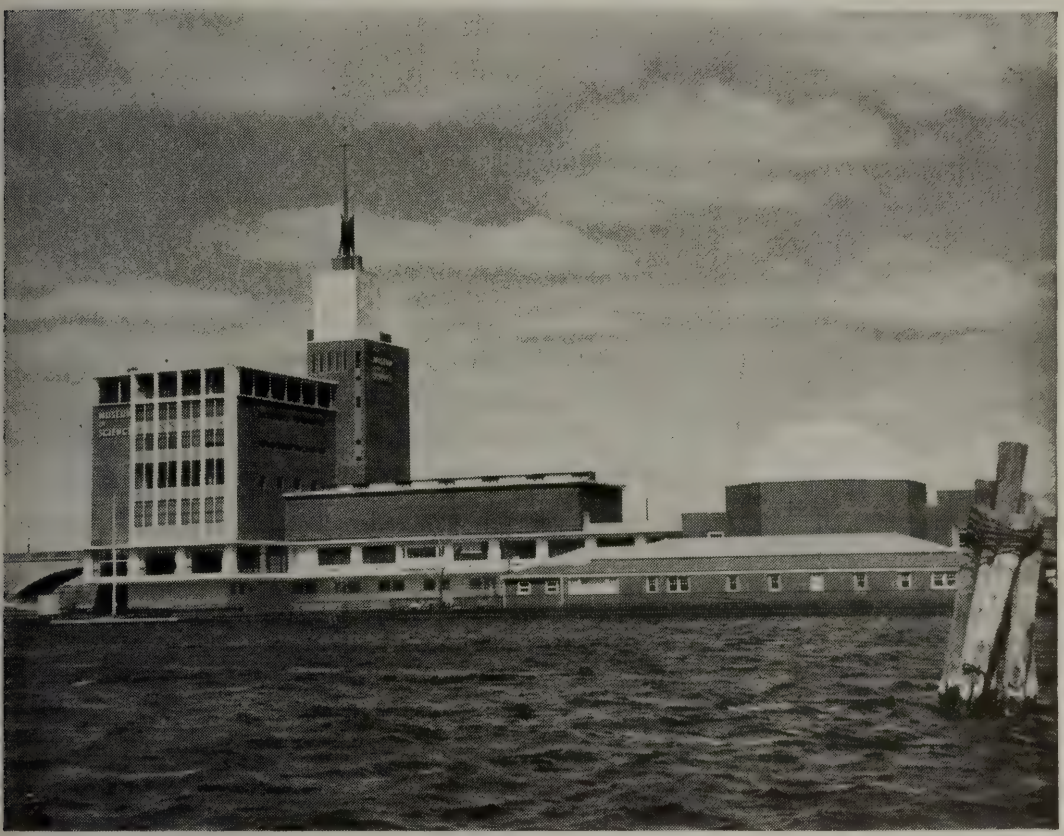
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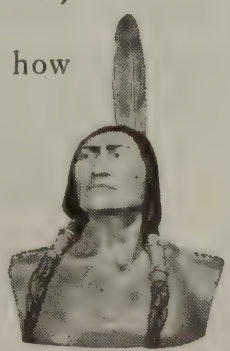


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It was in 1944 that he published his *"Technique de mon langage musical,"* a treatise in two volumes containing music examples from his own works. In this the composer testifies that he has sought to write "music that is *true,* that is to say spiritual, music that is an act of faith; music that teaches on every subject without losing its relationship to God; original music that opens new doors and reaches for distant stars." Felix Aprahamian, in his excellent article on this composer in Grove's Dictionary of Music, outlines the treatise as follows: "An introductory chapter extols melody as the musical element to which the others, rhythm and harmony, must remain subservient. The old rules governing harmony and form are not to be rejected: they must always be remembered, so as to be observed, expanded or increased by the addition of still older rules (those of plainsong and Hindu rhythms) or more recent ones (those deriving from Debussy and all contemporary music). There follow six chapters on rhythmic theory (2: Hindu Rhythms. 3: Rhythms with added units. 4: Augmented and Diminished Rhythms. 5: Non-Retrograde Rhythms. 6: Polyrhythmics and Rhythmic Pedals. 7: Rhythmic Notation). Chapter 8 deals with Melody and Melodic Contours. This, the least scientific portion of the work, resembles more a book of musical recipes than theories. Here Messiaen turns a searchlight on his own melodic predilections. Somewhat arbitrarily he selects

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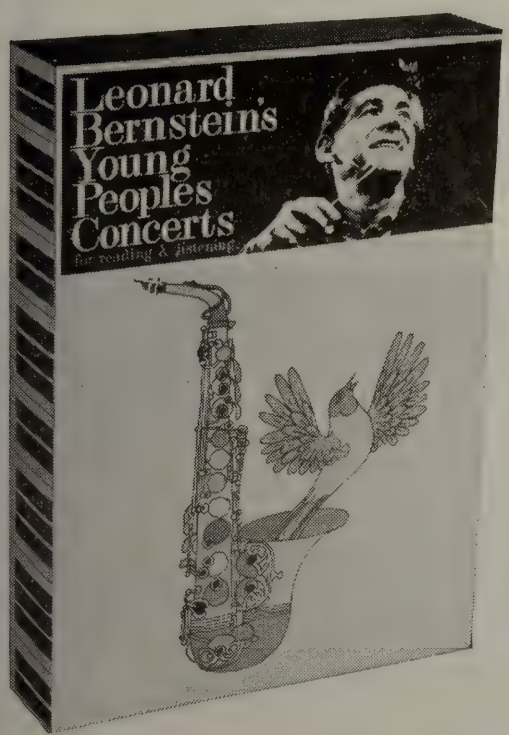
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two descending intervals – the augmented fourth and the major sixth – as those of his choice. He quotes melodic formulæ from Grieg, Debussy, Bartók, Mussorgsky, plainsong and Hindu music, and shows how they engender some of his own melodies. Chapter 9 deals with Bird Song and Chapter 10 with Melodic Development. Chapters 11 and 12 deal with Musical Form, Chapter 13 with Debussy and added notes, Chapters 14 and 15 with further harmonic and acoustic refinements and extended appoggiaturas. The next four chapters (16–19) deal with various aspects of what Messiaen has termed 'modes of limited transposition' (Mode 1, the whole-tone scale with its two possible transpositions; Mode 2 has, like the diminished-seventh chord, three possible transpositions; Mode 3 has, like the augmented-fifth chord, four possible transpositions; Modes 4, 5, 6 and 7, like augmented fourths, can be transposed six times). Chapter 20 deals with Polymodality."

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"CHOUT" ("BUFFOON"), BALLET SUITE, *Op.* 21

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Born in Sontsovka, Russia, April 23, 1891; died in Moscow, March 5, 1953

Prokofiev composed in the year 1915 a ballet, "Chout," and another called "The Harlequin's Story." "Chout," a ballet in six scenes, was produced at the *Théâtre de la Gaîté Lyrique,* Paris, May 17, 1921, in the first of a season of performances by the troupe of Serge de Diaghilev. "Chout" was also staged in London in the following month, when Prokofiev conducted. The Suite, drawn from the ballet, had its first performance in Brussels in 1924. It was introduced at the Boston Symphony concerts, October 8, 1926, repeated January 25, 1935, again under the composer's direction, March 25, 1938, and on November 1, 1946. It was performed under the direction of Mr. Burgin on April 4–5, 1952.

The instrumentation of the Suite consists of 2 flutes and piccolo, 2 oboes and English horn, 3 clarinets, 3 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, triangle, tambourine, side drum, bass drum, cymbals, xylophone, bells, 2 harps, piano and strings.

THE following sketch of the ballet was published in the *Daily Telegraph,* London, June 15, 1921:

Here, surely, was a triumph of bizarrerie. In want of a better word, let us call the *mise-en-scène* futurist. Chout is a Buffoon whose wife

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also is a Buffoon. When the curtain rises, he is sitting on the stove [Russian style] contemplating a trick to play on some other buffoons. The Buffoon Wife is washing the wooden floor. At last he gets an idea, jumps down from the stove, and says to the Buffoon Wife: "There are seven buffoons coming to our house almost immediately. I shall order you to get a meal ready. You will refuse, and I shall pretend to kill you; after that I shall slash you with my whip, and you will come to life again; and so we shall be able to sell our whip for a very large sum." And so it happens. The seven buffoons come, and after witnessing this miracle buy the whip. End of Scene One. In Scene Two the seven buffoons go back to their buffoon spouses resolved – buffoon-like – to try the effect of the whip on them; kill their wives, and then beat them; but no beating will bring the wives to life again. End of Scene Two. Scene Three shows us the seven buffoons in a great rage at having such a trick played on them. They decide to make an end of the Buffoon. He, being frightened, disguises himself as a woman cook, and hides his buffoon wife. Of course they can't find the Buffoon, but the "cook" has pleased them so much that they take "her" away to keep in their service until they can discover the whereabouts of the hero. In Scene Four we discover that the seven buffoons have seven daughters, all of



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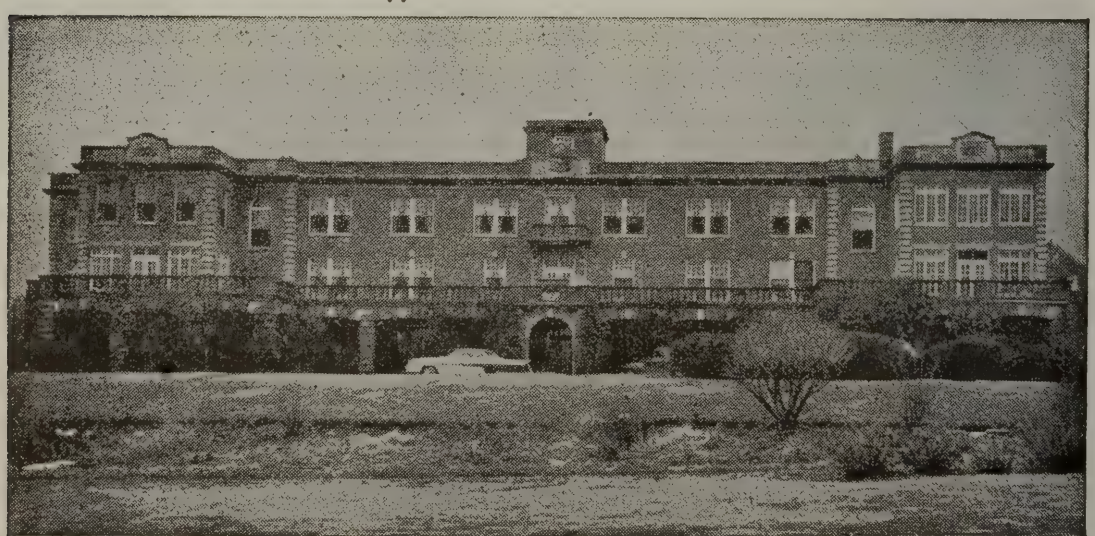
marriageable age. A rich merchant, bringing his own bridesmaids, comes to choose a wife from amongst them. The buffoon fathers are delighted. But the merchant selects the "cook." Complications here. Things come to a natural climax in Scene Five. The merchant brings his young wife home. The Buffoon, disguised as the cook, is in an awkward fix. He feigns sickness. "Let me get out of the window for a minute," says he to the merchant; the merchant consents, and by the help of a sheet lets him down. When he pulls it up again, he finds a large white goat hung on the end. He is terrified, and everybody rushes in, shouting, "The merchant's wife has been turned into a goat." Suddenly the Buffoon re-enters as himself. He has seven soldiers with him, and cries, "Give me back my cook. How could you dare take her away from my house?" The merchant, trembling, suggests that he might take the goat instead, but the soldiers are ordered by the Buffoon to arrest him, and he is forced into giving him one hundred roubles "on condition of not prosecuting him." And so all is merry again, the Buffoon and the Buffoon's wife have a glorious time with the merchant's money, and everybody makes love to everybody else in an ecstasy of dancing.

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P. O. Ferroud, discussing the ballets of Prokofiev, writes about this one:

"*Chout* is not to be considered as popular music in the manner of Russian composers, borrowing constantly from folk tales; but the story of the jester and his mate is drawn so directly from primitive art that it cannot belie its sources. Nevertheless, unlike so many other ballets, this one might be styled 'anti-magical.' It suggests the people at every turn, but a people of realist and sceptical outlook, which does not believe, even in the face of a moral fable, that the miraculous is possible. The wonder-worker is but a sham. The burlesque effect is produced precisely because the jester knows the limits of his trickery, and his comrades do not. And the music refuses to help us. Full of life, mockery and caprice, the music enjoys the fun just as we do and only intensifies its truculence. It goes no further than that."*

There are twelve movements in the Suite, of which four are played in the present performances:

1. *Le Bouffon et sa Bouffonne.* (The clown and his wife.)
 Andantino scherzando.
2. *Danse des bouffonnes.* (Dance of the buffoons' wives.)
 Andantino; Allegretto, ma non troppo.

* The Chesterian, March–April, 1934.

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3. *Les bouffons tuent leurs bouffonnes.* (The buffoons kill their wives.)
Fugue; Allegro sostenuto; Vivace.

4. *Le Bouffon travesti en jeune femme.* (The buffoon dresses up as a young girl.)
Andantino innocente.

5. *Troisième entr'acte.* (Third entr'acte.)
Un poco andante.

6. *Danse des filles des bouffons.* (Dance of the buffoons' daughters.)
Moderato scherzando; Vivace.

7. *L'arrivée du marchand, la danse des révérences et le choix de la fiancée.* (The arrival of the merchant, dance of obeisance and choice of the fiancée.)
Andante gravissimo; Andantino; Allegretto espressivo; Andante maestoso.

8. *Dans la chambre à coucher du marchand.* (In the bedroom of the merchant.)
Moderato tranquillo.

9. *La jeune femme est devenue chèvre.* (The young girl is transformed into a goat.)
Moderato con agitazione.

10. *Cinquième entr'acte et l'enterrement de la chèvre.* (Fifth entr'acte, and burial of the goat.)
Lento con tristezza.

11. *La querelle du Bouffon avec le marchand.* (The quarrel of the buffoon and the merchant.)
Allegro marziale.

12. *Danse finale.* (Final dance.)

Moderato; Allegretto. [COPYRIGHTED]

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CHRONOCHROMIE

Messiaen's Latest Score

By David Drew

(*New Statesman*, November 9, 1962)

If ever a composer was slave to inspiration, it is Olivier Messiaen. Perhaps his supreme gift is that he is morally and even technically incapable of performing an act of mere jobbery: morally, because for him the manufacture of a single unfelt bar would be tantamount to blasphemy, technically, because although his *equipment* is probably unsurpassed in the history of French music, he does not possess the kind of routine that could simply "get him through" a piece, even if his temperament could accept such a lowly ideal.



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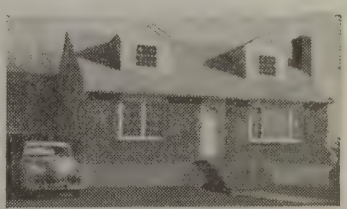
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When Messiaen once referred to a time in an artist's life "when all seems lost, when the way is no longer clear, when one has nothing more to say," he was undoubtedly speaking from his own experience. For him, the crisis came at the beginning of the 1950s, after the completion of his *magnum opus, Turangalîla,* and in a period when his pupils were, so to speak, taking "the way" from him and continuing it to a point remote from his own creative ideals. His near-silence at that time, when it would have been easy for him to ride the new wave he himself had helped to set in motion, was, I think, one of the most noble gestures in his career. It cost him the dubious advantages of fashionable approval, but it gave him the privacy he needed if he was to reconsider the nature of his art, and rediscover its energies. Today the evidence suggests that his courage and humility have been rewarded by a manifold creative regeneration. In 1956, three years after the brilliant but still *étude*-like *Réveil des Oiseaux,* came the first sign of a new-found vision, *Oiseaux Exotiques.* Next came the great exercise in vocabulary, *Catalogue d'Oiseaux;* and finally, in 1960, the synthesis, *Chronochromie.*

My overwhelming initial impression of *Chronochromie,* from a tape recording two years ago, was subsequently confounded by an inadequate concert performance in Vienna. But now, after the recorded performance by the BBC Symphony Orchestra under Michael Gielen

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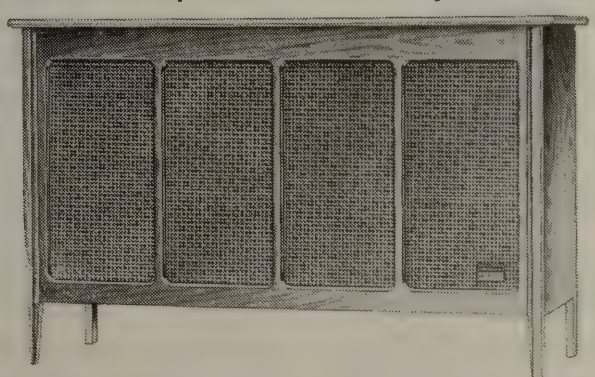
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which was broadcast in the Third Program last Saturday, I am convinced that in *Chronochromie* Messiaen has if anything surpassed his finest work in the pre-crisis period, and produced one of the cardinal works of the post-war years. Its prodigality of harmonic and linear invention is an object lesson to the minor avant-garde and makes even the qualities of Boulez' *Pli Selon Pli* seem meagre; and the orchestral technique conservatively acknowledges the treatises of Berlioz and Koechlin while radically mastering and composing the uncomposed "effects" for which younger men have been striving during the past decade.

"Which are the *works* of the twentieth century?" asks Messiaen. "Have I myself written a single work?" *Chronochromie* seems to give a positive answer. I say "seems" because I for one have still not found my way through the fantastic forest of eighteen-part polyphony which forms the crucial penultimate section of *Chronochromie*. Thanks to Mr. Gielen and the BBC orchestra, even this fearsome passage partly survived the perils of insufficient rehearsal, and the rest of the work suggests that if there are any ears at fault, they must be ours rather than Messiaen's. A prolonged spell of further rehearsal, followed by a public performance in the Festival Hall is the least this work deserves; and the efforts of both conductor and orchestra deserve no less.

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HINDEMITH'S LATEST OPERA

By H. H. Stückenschmidt

Paul Hindemith's Opera "Die Harmonie der Welt" had its first presentation on August 11, 1958, in Munich, under the composer's direction. The report here quoted was written for Musical America *in the month following.*

It is generally known that Paul Hindemith tends toward musical-philosophical speculations. Based on the musical conceptions of previous periods, he developed certain theories on the essence of the musical keys and intervals, a subject about which he wrote as early as 1937 in his theoretical essay *Die Unterweisung in Tonsatz.* In his endeavors to enlarge widely the basic functions of tonality he became

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a rather theorizing mystic. Now he is no longer influenced by mere factual realism nor by his youthful ardor for the muse of music, but tries, rather, to uncover the universe's cosmic laws. Hans Kayser with his "harmonical world system" and other harbingers of esoteric thoughts led him on a path which revealed itself to him already in the early thirties, as may be seen in certain details of his opera, *Mathis der Maler.*

• •

Generally speaking, this means that Hindemith has now turned to a deeper spiritual foundation sorely needed for an artist of his caliber. This is a development which a creative artist of our times could have hardly avoided. Revival of religious feelings, the association with theological, mystic, and metaphysical ideas document themselves even in the twelve-tone technique in the rhythms and moods of Olivier Messiaen, and in the lyrics and words used by Schönberg, Stravinsky, and Webern.

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Periods of religious re-awakening, however, are also times of dogmatic dissent. Just as Hindemith in his *Mathis* libretto used the historic background of the Peasants' War and the counter-reformation's upsurge, so he turns again to history for his newest opera, depicting an era of great spiritual schisms and choosing Johannes Kepler, the famous astronomer and astrologer who wanted to reconcile the Bible with science, as his hero. The antipode of this highly erudite mind is a military man of action, the noted General Wallenstein, who also believed in the stars. Both strove to attain the "harmony of the world";

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Kepler as the representative of a "contemplative life," who perceives it in the silent course of the planets, Wallenstein as the magnificent protagonist of an "active life," who sets it in an earthly empire in the form of a unified Europe.

Again the composer is his own librettist. The Thirty Years' War forms the dramatic background in a five-act opera of fourteen scenes. In a commentary on his work he defines his text as being an action about the life and work of Kepler and about all events that either furthered or hampered the astronomer's developments in his quest for harmony, "which, no doubt, is master of the universe." Kepler is shown

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on his eternal wanderings through Prague, Linz, Güglingen, Sagan, and Regensburg. Three female characters play an important part in his life: his mother Katharina, a hysterical woman well-versed in herbology, accused of being a witch, sentenced by court and saved by her son; his little daughter Susanna by his first marriage; and his second wife, also named Susanna, a carpenter's daughter, whom he married against opposition but who chose to share the life of the great astronomer.

There are many historic personalities on stage, including the sophisticated emperor Rudolph II, believing in alchemistry and horoscopes, and emperor Ferdinand II, who is in constant feud with the princely Electors of Catholic faith. The most ardent antagonists of Kepler are his former assistant Ulrich and the anti-Calvinist curate Hizler. There is also a Mephistophelean character called Tansur, a fictitious pamphletter, recruiting-officer, and master of ceremonies. All leading characters reappear in a fulminant baroque apotheosis climaxing a Heaven-set finale: Kepler representing Earth, Rudolph II the Sun, Wallenstein Jupiter, Ulrich Mars, Hizler Mercury, Katharina the Moon, and Susanna Venus.

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Dramaturgically speaking, Hindemith tries to use the very interesting, although not new device of the divided stage. Scene after scene, there are two simultaneous actions taking place. Katharina is at the Güglingen cemetery while Emperor Rudolph is in Prague in a heated quarrel with Kepler; and Susanna's tender nuptial song is contrasted with Tansur's boisterous recruiting scene. Kepler's house in Linz is also divided in two horizontal sections. Upstairs the child Susanna sings a little aria to the moon, while downstairs Kepler's wife, after a hectic dispute, estranges herself definitely from her husband's mother. During the Council of the Princes at Regensburg, another scene shows the bare room where Kepler lies on his deathbed. Both these scenes lead to the symbolizing apotheosis in heaven.



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SYMPHONY, *"DIE HARMONIE DER WELT"*

By PAUL HINDEMITH

Born in Hanau, Germany, November 16, 1895

The Symphony from *Die Harmonie der Welt* (which could best be translated as "The Harmony of the Universe") was dedicated to Paul Sacher and the Basle Chamber Orchestra in commemoration of its 25th anniversary and was accordingly first performed at Basle on January 25, 1952, having been played at a public rehearsal on the previous evening. The orchestra, conducted by Paul Sacher, was augmented for the occasion. The first performance in this country was given by the orchestra of Minneapolis on March 13, 1953, when Paul Hindemith conducted as guest. The Symphony has since been performed by the orchestras of Chicago, Cleveland, San Francisco, and New York. The opera from which the Symphony was taken had its first presentation in Munich on August 11, 1957, the composer conducting. Hindemith was his own librettist.

The first performance in Boston was at the Boston Symphony Orchestra concerts October 25–26, 1957, Richard Burgin conducting.

The orchestra consists of 2 flutes and piccolo, 2 oboes, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, small drum, bass drum, cymbals, and strings (divided).

THE excerpts from *Die Harmonie der Welt* are presented as a symphony in three movements, and are, as in the case of *Mathis der Maler,* a derivation from an opera symphonic in character. As in the

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earlier work, Mr. Hindemith has chosen the life of a historical character of strong individuality and faith set against the background of a turbulent period. As in that case too, the music has first become known by a "symphony" extracted from the score.*

When this music was first performed in Minneapolis, Donald Ferguson provided interesting annotations for the program, presumably after talking with the composer. He wrote:

"Mr. Hindemith has seized the opportunity of making certain portions of his opera in illustration of the three categories into which Boethius divided the phenomena of music: *Musica mundana* — the harmony of the universe; *Musica humana* — the harmony of soul and body; and *Musica instrumentalis* — not music 'for instruments,' but music 'as the instrument' through which the higher and more intangible relations between man and cosmos are made manifest.

* The "Symphony" *Mathis der Maler* was first performed in Berlin under Furtwängler, March 12, 1934, the Opera in Zürich, under Robert Denzler, May 28, 1938.

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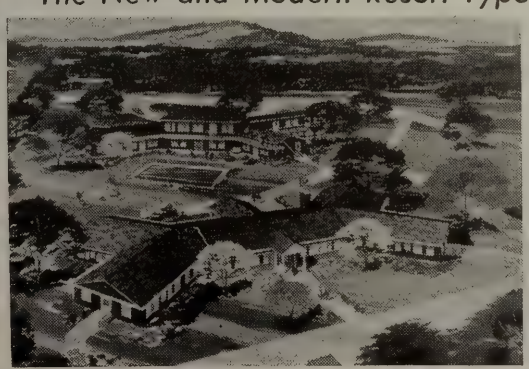
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"The Harmony of the World, accordingly, comprises three symphonic movements, extracted or arranged from the opera. They illustrate the three Boethian categories; but instead of proceeding from the highest to the lowest, Mr. Hindemith (for obvious artistic reasons) has chosen to proceed from the familiar to the remote."

The opera is based upon the life of Johann Kepler (1571–1630), a prominent figure in his time, an astronomer who contributed notably to the general knowledge of the heavens, a scientist and mathematician of great skill, and at the same time a profound believer, possessed of a flaming imagination. As a dreamer he has been a favorite subject for romantic depiction, particularly in Germany. Investigation of the firmament has occupied skillful, painstaking and mathematical minds through every civilization. Astronomy has had many illustrious exponents. Nevertheless it required many centuries to reach a final accounting of the comparative movements of the heavenly bodies. Ptolemy in

Simpatico . . .

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Egypt, Pythagoras in Greece, Boethius in Rome, assumed that the harmony, the equilibrium of nature manifest in the universe was allied to the physical harmony of musical tones. So long as the complex of celestial motion could not be conclusively determined nor its fulcrum established, those phenomena which could not be explained were taken as inexplicable manifestations of God. Copernicus (1473–1543) put the sun at the center of the solar system, a theory confirmed and demonstrated by Kepler, but not yet wholly accepted by some of Kepler's contemporaries.

Kepler was the last great astronomer before Newton, and when Newton made known many years later the theory of gravitation (1687), giving reason and consistency to the riddle of motion in the universe, the mystical accounting of a "motive force" was gone forever. When the wonders of the astral complex were at last fixed through Newton's discoveries as a demonstrable physical science, a new and wondrous realm for speculation was revealed which eliminated the entrancing theory of the music of the spheres. Kepler was a probing thinker, a

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man of methodical scrutiny. He sought and at last believed that he had found a mathematical formula which he could call the divine principle of the heavens (indeed this would be the broader and truer definition of Hindemith's title). Kepler established the elliptical orbits of the planets, and the sun as the center of the planets described by their courses. He established the influence of the moon upon the tides. He was that rare combination which subsequent discovery has hardly permitted — a man of great science, of deep religious experience and free fantasy in whom all three qualities could be fully reconciled. In his treatise *De Harmonices Mundi,* 1619, he retained the Pythagorean theory of the "music of the spheres" identifying each planet with a note of the natural scale, a planetary harmony in which the lowest note was made by the slowest planet (Jupiter) and the highest by the fastest planet (Mercury).

Johann Kepler was born in Weil in the duchy of Württemberg. His father was a wastrel, his mother illiterate. At the age of four he was stricken with smallpox, which left him with crippled hands and impaired vision. His characteristics for life were a frail body and a keen investigating mind. He trained for theology. He took a Bachelor's degree in Tübingen at the age of seventeen and became proficient in physics, metaphysics, astronomy, and mathematics. He taught in various parts of central Europe harried by the disturbances of the Thirty Years' War. He was persecuted on account of his Protestant faith, and not for his astronomical theories as was his colleague and friend Galileo (1564–1642) his senior by seven years. On the contrary, Kepler readily embraced astrology and was in the favor of his monarchs by virtue of his prognostications. When, at the death of Tycho Brahe of the Observatory near Prague, he was made "Imperial Mathematician" by Rudolf II, he inherited a store of observational knowledge, and embarked upon his most important astronomical discoveries.

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The slow movement (Musica humana) is drawn, according to Mr. Ferguson, "from those scenes in which the inner spiritual experiences of the hero are dealt with." A broad opening theme first stated by the strings and clarinets is developed at some length. There follows a long oboe solo marked "Quiet, with elegiac expression." The epilogue in waltz time bears the indication "Like a wistful dance sounding from afar."

The third movement (Musica mundana) opens with a fugal subject in free rhythmic treatment which becomes a nine-measure theme for an extensive passacaglia. After nine variations there is an interlude in which a recitative by the flute is answered by the bassoon and a passage "slow, mysterious and delicate" is introduced. The passacaglia returns with twelve more variations, followed by a broad coda.

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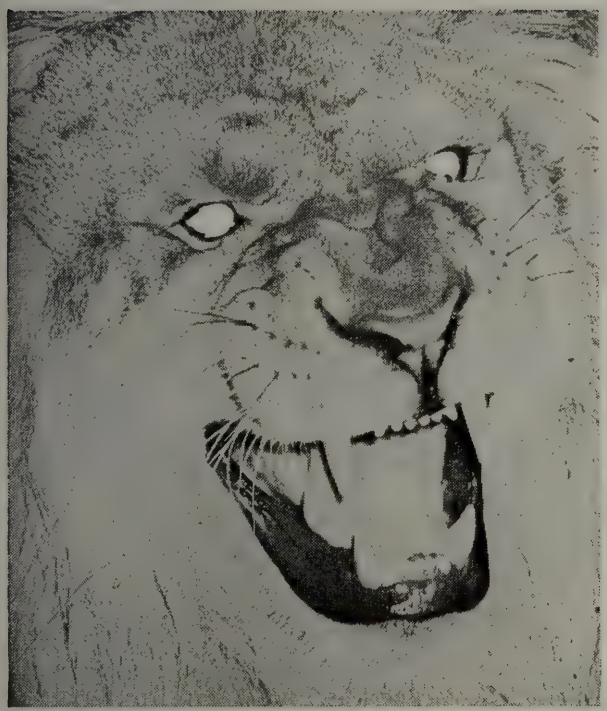
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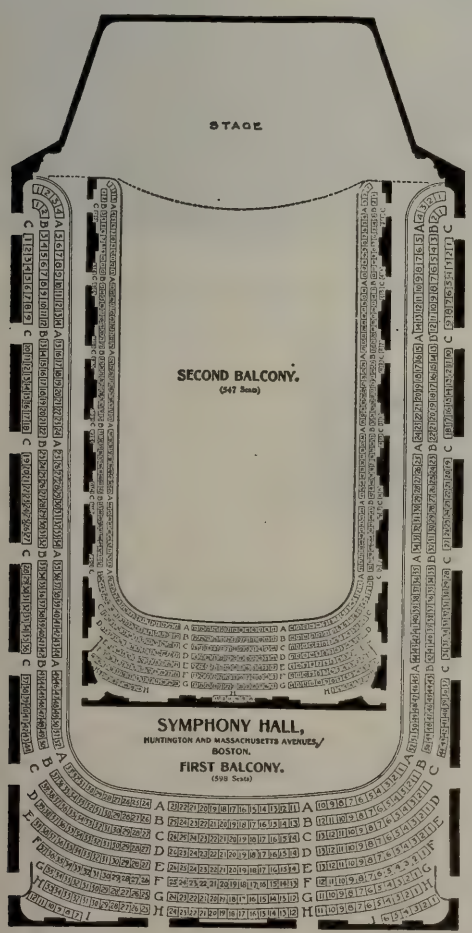
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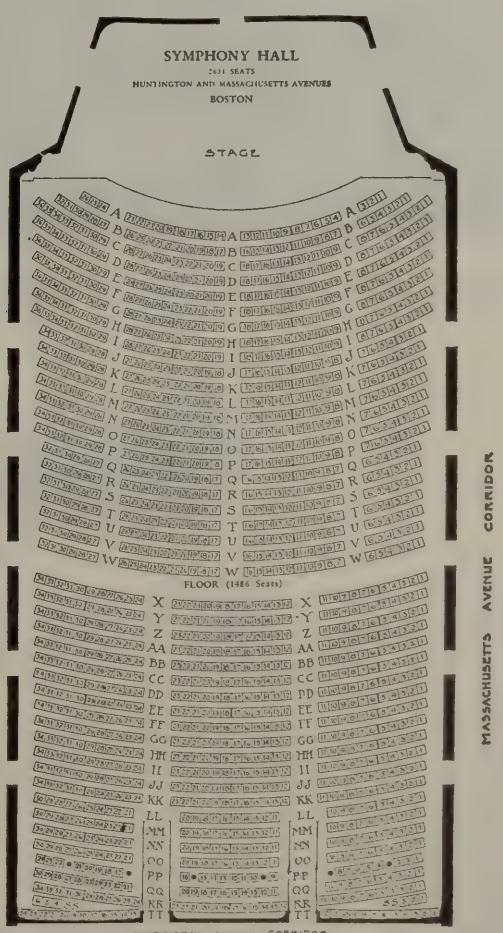
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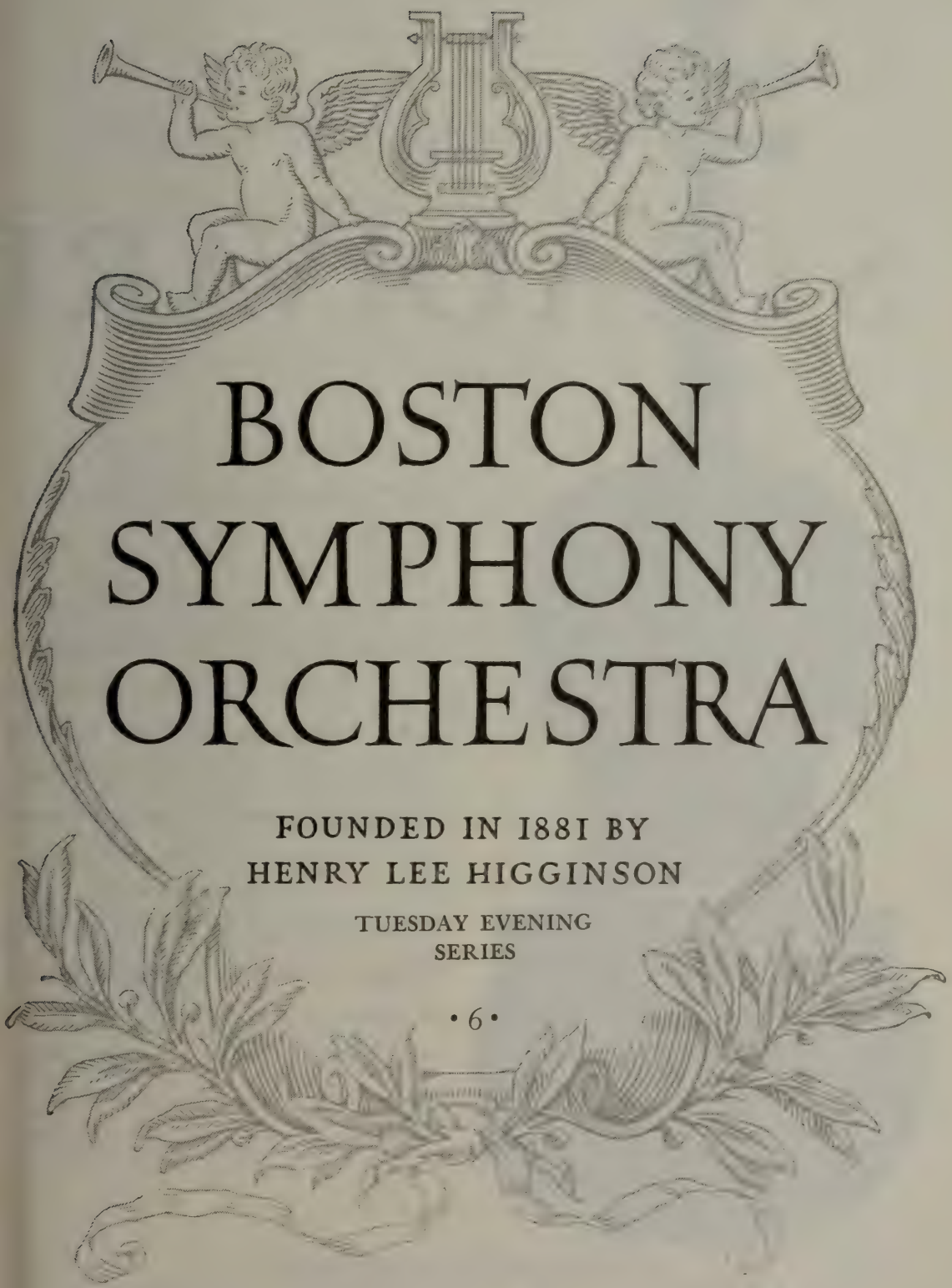
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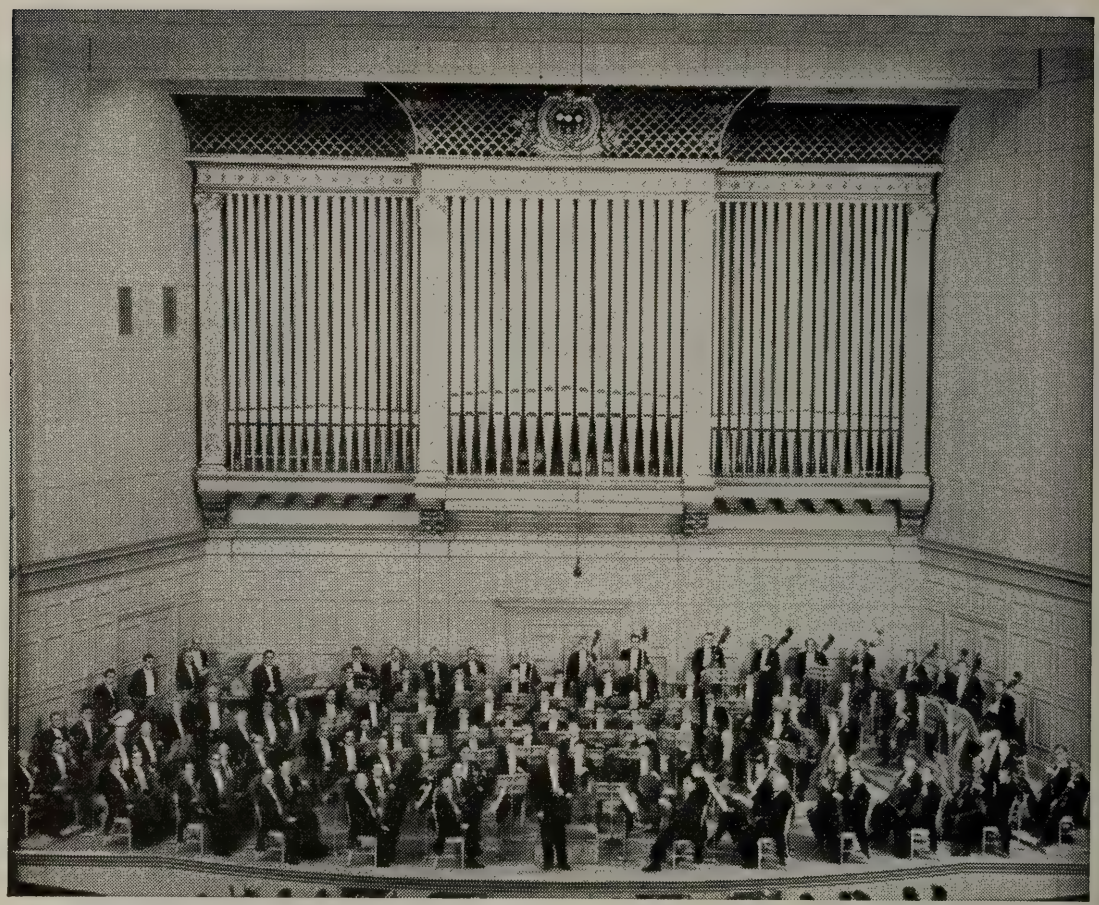
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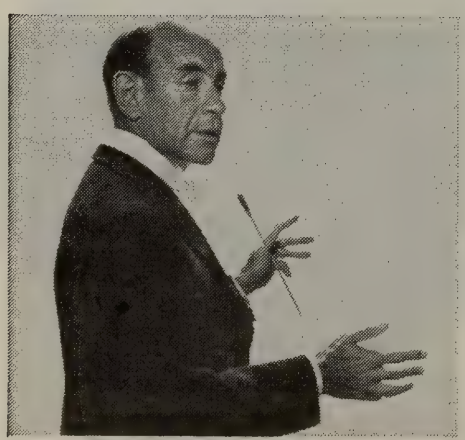
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CYRUS W. DURGIN

Cyrus Durgin's review of the symphony concert on Saturday, December 15, was destined to be his last, since he had died unexpectedly on the previous evening, just after filing his copy. The coincidence somehow points to a special bond. While he had long surveyed in the line of duty the theatre in Boston and Boston's musical activities in general, those who knew him well at Symphony Hall like to think that the fortunes of this Orchestra, its standards as reflected in the countless concerts he covered, were his main concern. He was a close personal friend to many members of the Orchestra, to the staff, and to the three conductors who have guided it through his many years as *Globe* critic. He travelled with the Orchestra to Europe in 1952 and to our west coast in 1953, and again to Europe in 1956 in order to report its reception in distant parts of the world.

He was valued as the kind of critic who reviews a performance neither with indulgence nor malice, but with a sense of supporting what is best, and only what is best. When such is the case, the statement that an impartial critic must also be impersonal becomes a fallacy.

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corded his impressions in good will and honesty. If he felt the reading of a work or the choice of a program to be debatable, he naturally said so. His remarks were prompted by the constant expectation of the utmost from the great orchestra he considered this one to be.

• •

SUBSCRIBERS' EXHIBITION

The exhibition of paintings by Friends of the Boston Symphony Orchestra and its Subscribers will end with the concert of January 1st. There will follow an exhibition of paintings by New England artists: seascapes by Roger Curtis, snow scenes by Aldro Hibbard, landscapes by Ken Gore, still life by William Flynn.

• •

THE SOLOIST

Gabriel Tacchino was born in 1934 at Cannes, France, of an Italian father and a French mother. At the age of twelve he went to Paris to continue his studies at the *Conservatoire,* and at nineteen, after taking honors, had graduate study with Marguerite Long and Jacques Fevrier. After giving a number of concerts in Europe he made a tour of South America in 1958, returned to France, took his military service, and has since then lived in Paris. He is making his first visit to the United States and is playing for the first time here with the Boston Symphony Orchestra in Boston, Brooklyn and New York.

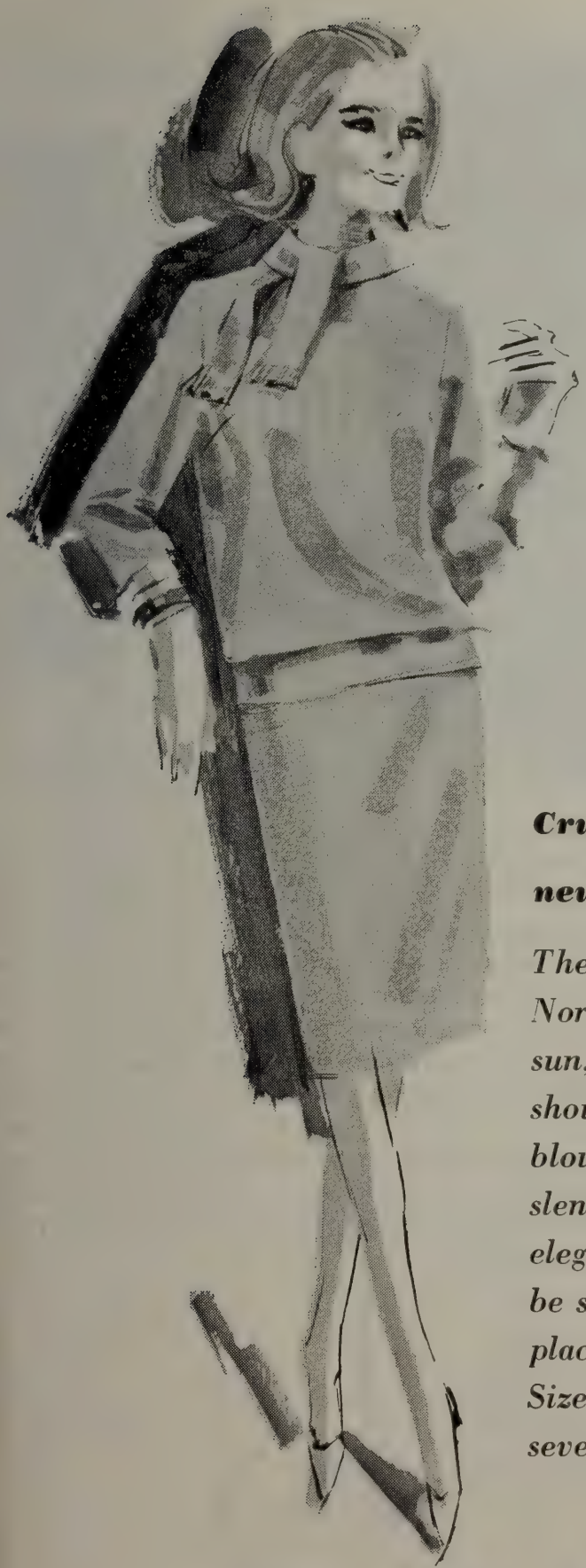
Mr. Tacchino will play the cadenzas of Heidsieck in the Concerto of Mozart.

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The remaining three telecasts showing "behind the scenes" will be given on Tuesday evenings, January 8, February 19 and March 19 at 8:30. William Pierce of Station WGBH, Channel 2, acts as host in this series and holds interviews with those involved in the preparation and programs of the Boston Symphony concerts.





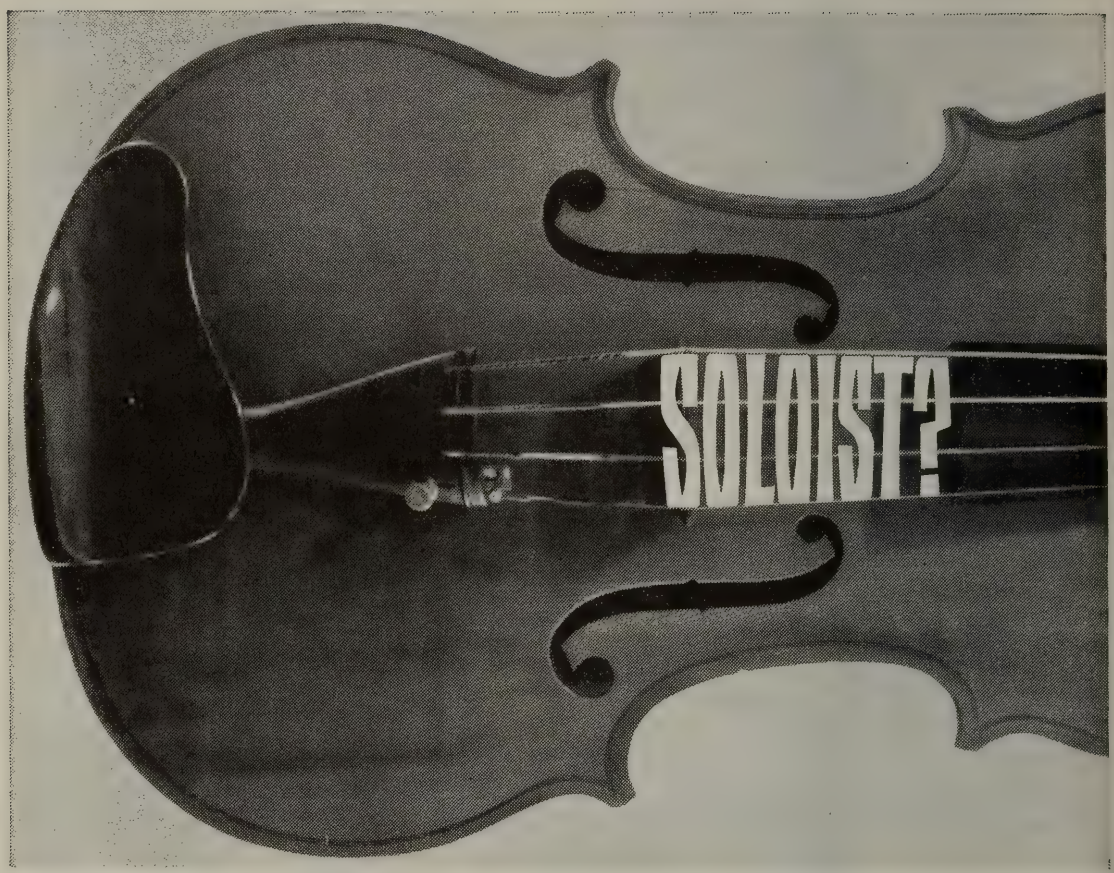
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MOZART

Eine kleine Nachtmusik, K. 525

I. Allegro
II. Romanze: Andante
III. Menuetto: Allegretto
IV. Rondo: Allegro

Piano Concerto No. 24, in C minor, K. 491

I. (Allegro)
II. Larghetto
III. (Allegretto)

INTERMISSION

Serenade in D major, No. 9, K. 320 ("Posthorn")

Adagio maestoso: Allegro con spirito
Concertante: Andante grazioso
Menuetto: Allegretto
Rondeau: Allegro ma non troppo
Andantino
Menuetto
Finale: Presto

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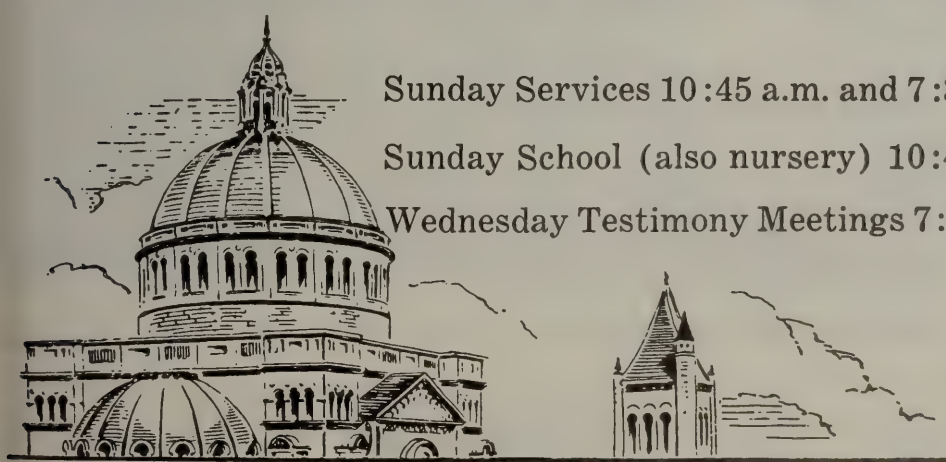
By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

The score was dated by Mozart August 10, 1787. The first performance was probably in Vienna.

THIS work, written in the mature period of *Don Giovanni,* defies classification. The full Breitkopf and Härtel edition includes it among the string quartets, but it has nothing in common with Mozart's intricate quartet writing at that time. His catalogue indicates *"bassi,"* in the plural, and the score has the indication *"violoncello e contrabasso"* for this part, which would make it a quintet for an orchestral group. Jahn referred to it merely as an "easy, precisely worked out, occasional piece." Its title would indicate a serenade, and an additional minuet, before the *Romanze,* has disappeared. But Mozart had written nothing in the nature of serenades or divertimentos since his serenade for wind octet in C minor, in 1782, and that work was in anything but the popular style. This "Night Music," a simple harmonic piece, reverts

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to earlier days. It was certainly not written for connoisseurs, nor, like the string quartets and string quintets of 1782, was it a project for performance by Mozart's more perceptive colleagues.

Mozart's contemporaries expected from him, as from any musician of high standing, an inexhaustible fertility in deft music, which could be ordered at will by the prosperous citizens, for their entertainments. The *"Unterhaltungsmusik"* would grace the festivities at a wedding, or offer pleasing interludes to the good wine and conversation at table. It might help celebrate the "name day" of some prominent personage, with perhaps a serenade in a garden where a small group of wind players, with *"Nachtmusik"* composed for the occasion, would make an evening party quite charming. *Divertimenti,* cassations, serenades, Mozart provided on the shortest notice (Koechel's catalogue lists thirty-three of them as surviving). A standing wonder of Mozart's genius was that he often gave something infinitely better than was asked of him — that he now and then squandered on these frequent and passing gaieties some of his truly precious and undying musical thoughts.

Mozart's serenades or *divertimenti* are usually scored for strings with winds, or completely for wind instruments which were more suitable for the open air. They were mostly written for Salzburg; after 1782, no more were forthcoming. Mozart's light music for Viennese consumption



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seems to have consisted of German and contra-dances, and minuets. *"Eine kleine Nachtmusik"* is an exception in that it was written for strings alone and for performance in Vienna. The score was dated by Mozart as of August 10, 1787, which puts it in the important year of *"Don Giovanni"* and the two fine string quintets in C major and G minor. It was undoubtedly composed for some special occasion. The wealthier families of Vienna frequently kept musicians for their more elaborate entertainments, and the Emperor Joseph liked to have music played during those meals which he held in the imperial pleasure gardens. Hostelries of the better class also retained groups of musicians for *"Harmoniemusik,"* a wind group, with which their guests were entertained at table. Mozart's specific purpose for his *"Eine kleine Nachtmusik,"* as he himself labeled it, is not known.

With Mozart, the term "divertimento" and "cassation" were apparently interchangeable. He strung together brief movements of various sorts, often using folk-like themes aimed to capture the popular taste. The "serenade" is certainly little different, except that it tends to fall into the pattern of a march-like opening, a minuet, a slow movement, a second minuet, and a swift finale. *"Eine kleine Nachtmusik"* originally had, according to Mozart's own catalogue of his works, an addi-





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The Boston Symphony's new accent on youth was underscored by Mr. Leinsdorf's choice of Joseph Silverstein as the Orchestra's new Concertmaster, late in 1961. He replaces Richard Burgin, who retires after 42 years of distinguished service in this post.

His appointment as Concertmaster at the advanced age of 30 may strike a familiar chord with Mr. Silverstein; when he joined the Orchestra at 23 in 1955, he became its youngest member at that time. Born in Detroit, he studied at Philadelphia's Curtis Institute, became a violin pupil of Joseph Gingold and Mischa Mischakoff, and was a member, successively, of the Houston, Denver, and Philadelphia orchestras before coming to Boston.

Duties with the Symphony have not prevented Mr. Silverstein from making his mark as a soloist of distinction. A prize-winner at the 1959 Queen Elisabeth Music Competition in Belgium, he also won the 1960 Naumburg Foundation Award, under which he appeared with the New York Philharmonic in 1961, and gave a solo recital at Town Hall in 1962. His appointment as Concertmaster prompted New York *Times* critic Raymond Ericson to write, ". . . with his faultless technique and selfless style he should be ideal for the position."

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tional minuet between the first movement and the *Romanze*. Having lost this, it falls into the four-movement scheme of a symphony or quartet in miniature.

A serenade of Mozart was not, like the *Ständchen,* intended for performance under a window in honor of the person who dwelt therein, but it was played at night, and often in the open air.* The way in which serenades came into Mozart's life is illustrated by the following letter which he wrote to his father from Vienna (November 3, 1781):

"I must apologize for not writing by the last post. It fell just on my name day (October 31), and the early part of the day was given to my devotions. Afterwards, when I should have written, a shower of congratulations came and prevented me. At twelve o'clock I drove to the Leopoldstadt, to the Baroness Waldstädten, where I spent the day. At eleven o'clock at night I was greeted by a serenade for two clarinets,

* Mozart referred to one of his serenades in a letter to his father as *"Nacht Musique."* His *"Notturno,"* for four orchestras divided, echo fashion (1776, K. 286), is in three movements, the finale evidently missing.

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two horns, and two bassoons, of my own composition. I had composed it on St. Theresa's day (October 15) for the sister of Frau von Hickl (the portrait-painter's wife), and it was then performed for the first time. The six gentlemen who execute such pieces are poor fellows, but they play very well together, especially the first clarinet and the two horns. The chief reason I wrote it was to let Herr von Strack (who goes there daily) hear something of mine, and on this account I made it rather serious. It was very much admired. It was played in three different places on St. Theresa's night. When people had had enough of it in one place they went to another, and got paid over again."

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PIANO CONCERTO NO. 24, IN C MINOR, K. 491

By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

This Concerto was composed in March, 1786.

The orchestral portion consists of flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

OF Mozart's twenty-seven concertos for piano* there are two in a minor tonality: this one and the Concerto in D minor, K. 466 (numbered 20, and composed in the year previous). The minor mode was often for Mozart a signal for serious, even tragic matters.

Einstein wrote that Mozart here "evidently needed to indulge in an explosion of dark, tragic, passionate emotion." The composer's motive is of course pure conjecture. The plain and astonishing fact is that Mozart, tied up with many duties, absorbed in the preparations for *Figaro* (this was the *Figaro* year), turned out not a casual piece in the entertainment pattern, but what is generally considered his most

* Twenty-three are original.

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independent and challenging, his most prodigious work in this form. It is his ultimate venture, his furthest exploration of the piano concerto; for the three which were to follow were to be a further refinement on what he had done. If Mozart could be said ever to have ignored his public in a concerto and followed completely his own inner promptings, it was here. The first audience must have been dismayed when instead of the usual diatonic opening subject they were presented with a tortuous, chromatic succession of phrases with upward skips of diminished sevenths. This was a new and strange tonal world, and not a gracious one. Their dismay would not have been lessened when the whole orchestra proclaimed the theme with dire emphasis. A soft theme introduced by the woodwinds gives only momentary relief, for the first theme sweeps it away. The piano enters with a new theme, still in C minor, but is drawn into the ubiquitous theme, adding

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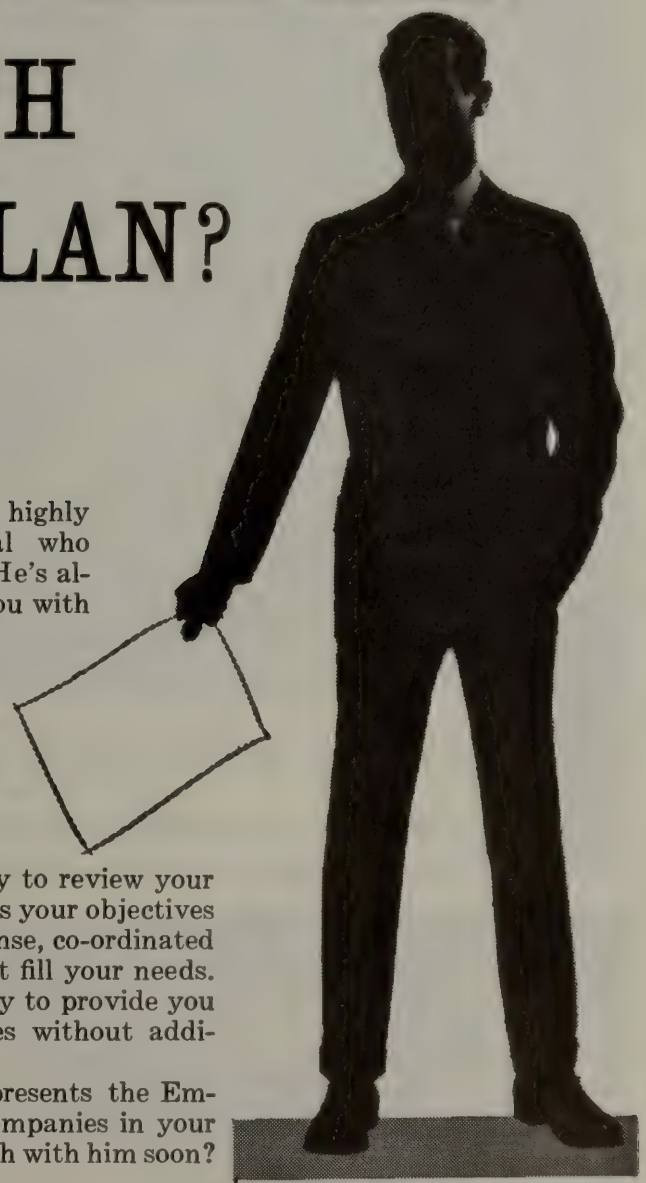
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an octave to the wide interval. The theme dominates the movement, the soloist (as in the D minor Concerto) adding to the excitement with agitating scale passages. It is a less stormy opening movement than that of the D minor Concerto, but it is more vivid, more subtle, and more deeply felt. Although the cadenza brings a long coda, ending pianissimo, there is no assuagement, and the serenity of a major mode is imperative. Nothing could be more serene than the melody of the Larghetto. The three elements — piano, strings and winds — are combined each way with wondrous results. In treating the wind choir, the composer obviously gloried in having a full quota, clarinets and oboes included, and he made the most of them (the trumpets and drums had no place here but are mustered in the other movements). The final Allegretto brings no happy ending as the finale of the D minor does. It begins and ends in C minor, traversing many keys. It is a series of variations on two subjects, the second of which opens

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THREE WISHES FROM A GENIE, OR THINGS WILL WORK OUT FAIRLY WELL, GIVEN TIME

By Cyrus Durgin

(The following article was written for the Bulletin of the Harvard Musical Association, January, 1956)

Only someone well out of it would call this the best of all possible worlds, but it does have its points. Somehow, in the long view, most things work out fairly well. At least that is my conviction about music, although a learned, urbane, and friendly professional musican, now deceased, once declared that, with Beethoven, music had gone completely wrong. He was a gentleman of the old school, very tidy and orderly, and his musical instincts were all on the side of Bach and others of the rational 18th Century. Beethoven and his revolutionary "Eroica," not to mention the last string quartets, "had spoiled everything." Had Beethoven not lived, my friend maintained, music would have run an orderly and logical course from the 18th Century onward, and we would

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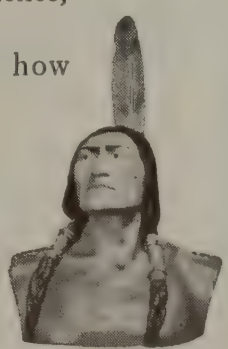


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not now be in all this mess with modern music and its nasty sounds.

My friend is dead and the work of Beethoven still lives, and we are still faced with modern music. Since the situation is inevitable, we may as well conclude it is all to the good, even in the presence of the 12-tone system and some other manifestations of the contemporary art.

I suspect we are all too impatient about quick, easy pleasure in music, and short-sighted in our views — if we have any — about where music is going to end. Our age has become one of extremely rapid communication. Everything is done quickly, if not hurriedly. We accept as normal a tempo of daily life that might have ruined the nerves of our ancestors. We are restless, as well as impatient, and if we are Americans, we are likely to be further complicated by the notion that a little industry and common sense will put everything right soon and permanently.

Nature just doesn't work that way. She takes her time and arrives where she wishes to go when it pleases her. Our impatience today, I believe, is an exacerbation of circumstances which always have existed since man began to walk upright, to cook his food and to put musical sounds together. Those circumstances are the seemingly inescapable differences between one period and the next, between a generation and that succeeding.

The son wants to be himself and to have his own views. Not infre-

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quently that very human and in a sense renewing process of rebellion takes the form of reaction against his father's tastes and beliefs. By extension the process applies to all of any period and the one which follows. Paradoxically, nothing is deader than yesterday, and yet the day before yesterday is now perceived to have been quaintly interesting in its own way; it fascinates us and we try to learn about it; there seems to be more correspondence between today and the day before yesterday than between today and the one just ended. This is why, should some smoky genie ever appear to me out of a Wonderful Lamp, and offer me fulfillment of three wishes, I would not mention money in any of them. I would use all three to be able to go back, as a rational adult, into numerous periods of past time, just to get a notion how people felt then.

I would want to live in the first half of the 17th Century, and come to understand what was the real nature as then perceived of the musical evolution from, say, Palestrina, to Monteverdi; in the first half of the 18th Century, and get an idea of the revolution exerted by Bach and the tempered scale, and of the popularity of Handel. Thereafter, I would ask to be able to sample the life, intellectual thought and artistic ideals of every decade following, right down to 1925, when my own personal interest in music began.

Just think of the tremendous excitement and the enlightenment to be derived from hearing the first performance of the "Messiah," of the



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"Eroica," of Wagner's "Ring" and "Tristan," and of various other epoch-marking (and sometimes epoch-making) masterpieces! Could any living human ever truly experience all this at first hand, he would know, in one sense, more about music and human nature in relation to it than ever yet has been collected in written thought. Most important of all, he would have the basis for comprehension of the divergent impulses and ideas of successive periods. He would know directly how it felt upon first experience to be exposed to revolutionary innovations in musical art. He would know as much how the "Eroica" and the "Ring" sounded to ears accustomed to less drastic and complex and dissonant harmony as he knows how the 12-tone system sounds to our own ears conditioned by the traditional system of tonality. Furthermore, he would experience all these aspects in relation to each other, and thereby be enabled to look just a shade more clearly into the future. The point of such adventurings into the past would be to gain an inkling of what may be expected – and expected, mind you, not prophesied – to happen in future expansion of our technical vocabulary in music.

The growth of tonal resources has taken various forms, among them fractional tones, electronic instruments and so on. It has also taken the

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form of mingling several keys in dissonant inter-relationship, and of mingling several rhythms, simultaneously, in a complex of conflicting strong and weak beats.

An idiom based upon fractional tones has not gone very far. There are two good reasons for this: (1) inability of many human ears, short of years of conditioning, to perceive exact fractional differences of pitch, and (2) the mechanical construction of most instruments in use today which do not permit sounding of fractional intervals smaller than the semi-tone. This line of experimentation, I believe, long since finished in a dead-end alley.

Polytonality and polyrhythm have yielded a residue of benefit, both in what is basically homophonic music, and in music of contrapuntal texture. This has depended upon the skill of the composer in producing music that possesses a certain degree of clarity and expressive power above the mere fact of experimentation itself. The final test along this line is how it sounds to the human ear; whether, given time enough to become accustomed to it, the human ear will accept polytonality and polyrhythm as musical expression, as emotional expression. Yet, in theory, the ultimate end of unlimited combinations of keys and rhythms would be a great mass of unrelated sounds and metrical stresses. There then would be no contrast, no pure harmonic or tonal colors, no single, recognizable rhythms.

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As for electronic instruments, there may be in this field more awaiting us than any of us now can easily foresee. A gigantic machine has been invented, and by means of recording, has been made to imitate all known and conventionally used instruments, even to the sound of the human voice singing words! If such is to be the course of our musical future, music as we have known it is certain to be totally changed.

Already some composers of repute have dabbled in recording conventional music and various other sounds on tape, then doctoring it by re-recording it backwards, at different tempo, combining these synthetic effects, and what not. In France this tinkering was dubbed "La musique concrète." Of course it is altogether mechanical, no more related to music as expressions of the human heart or as a manifestation of the human brain, than a race-track rabbit is to the real bunny.

But it is entirely possible that electronic developments will give us instruments which will eliminate a great deal of the technical difficulty imposed by those evolved "natural" instruments we know today. That, too, will surely affect the course of future art. The quality and essential nature of the sounds they produce will challenge acceptance or rejection by human ears and taste.

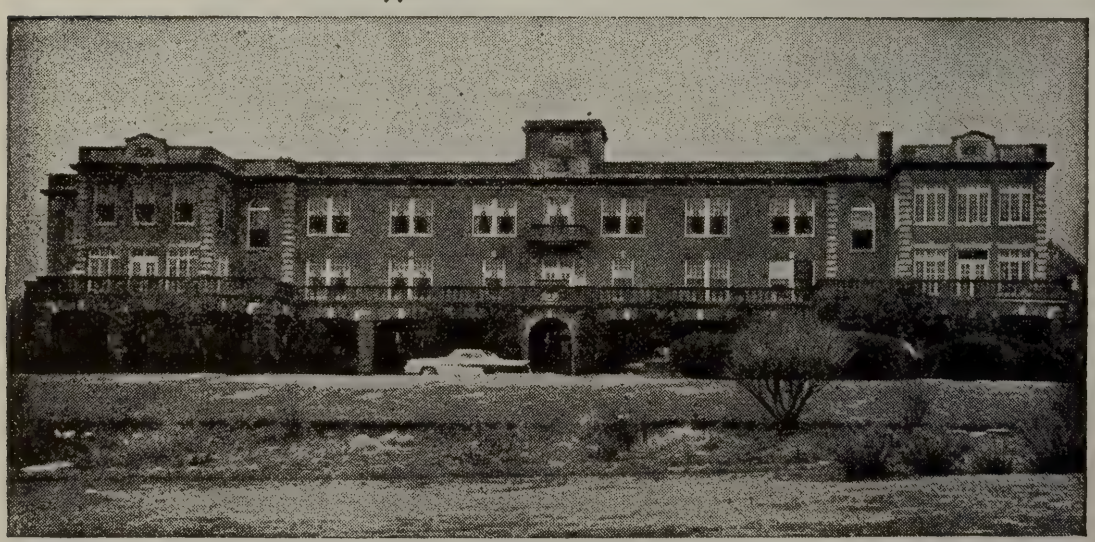
For many years now, Schoenberg, Alban Berg, Anton von Webern and others have sought to expand the musical vocabulary with a system

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first – and vaguely – called "atonality" (without key), then the "12-tone system" and now, more fashionably the "dodecaphonic style." The fundamental points of this system, whose aim is to avoid semblance of conventional tonality, are equal relationships between all semitones within the octave, and the use, as melodic material of a tone row or series, of all 12 semitones in the octave. In such a series each of the 12 must be sounded once before any may be repeated.

Mr. Ernest Ansermet, the Swiss mathematician and orchestral conductor, on a recent visit to Boston as guest conductor of the Boston Symphony, stated his views on the 12-tone system very candidly. "The strict 12-tone system," Ansermet declared, "is a ready-made order for those who are confused or lost, who do not know what to do or where to turn. . . . I have examined the laws of hearing and I have proved by mathematical formulae that the 12-tone system is entirely contrary to those laws. You see objects in perspective, the closer ones bigger to your eye, the distant ones smaller. So in music. You perceive closer certain tones of greater authority in tonality, lesser ones are perceived more distantly, a sort of hearing perspective. The 12-tone system has no perspective, just as it has no strong and governing bass."

Mr. Ansermet, a musician of deep perception as well as of muscularly individual taste, recognized that elements of the 12-tone system could

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be employed to make genuine music. But, he added, they must be used in a sense to tonality, that rational system which the human mind, ear and heart have organized and extended over a period of roughly three centuries. It is this rational quality, he emphasized, that human nature so strongly desires and, at last, must have.

I suspect that, at bottom, the fatal weakness of strict procedure in polytonality, polyrhythm and the 12-tone system, is that it would produce a sound tissue of much the same harmonic and rhythmic tension from start to finish. There could be no points of repose, no ascent in tension to a peak of emphasis, no relaxation to further points of repose. It is in these ascents, peaks and relaxations that we find the variety, the contrasts, of timbre and emotional stress which give music both order and appeal.

But if elements of all these procedures are treated under a dominant principle of tonality, order and contrast, as well as with regard to what appeals to the human ear, then those elements are basically musical and can be used to produce music. Such, I am convinced, is the true wave or whatever else you wish to call it, of the future. There are other and lesser matters involved regarding melody, but the big point is selection of resources toward a recognizably expressive purpose. The composers to accomplish just that will appear, make no mistake.

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Nor is dissonance, by itself, a factor of over-riding importance, although dissonance is a feature of contemporary music which among conservative listeners causes the greatest disaffection. The human ear can, by exposure, effort and experience, accommodate itself to complexities of opposing sonorities and come to regard them as agreeably musical. After all, the dominant seventh chord, three hundred years ago, was considered a dissonance. Almost every successive great composer, starting with Bach, introduced degrees and qualities of dissonance which dismayed conservatism of their own times. But as years went on, aural accommodation resulted in acceptance.

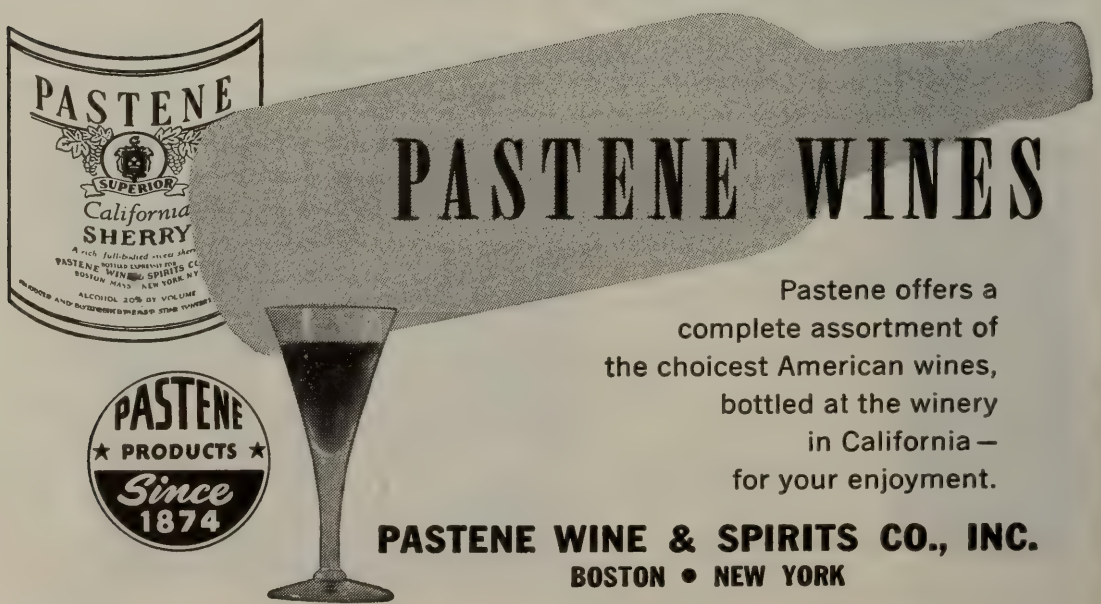
Stravinsky's "Le Sacre du Printemps" is prevailingly a tissue of strong dissonance, but forty years and more after its scandalous Paris première, the "Sacre" is pretty generally considered a masterpiece. The important fact is that Stravinsky used dissonance with high logic and order. There is no confusion, no waves of sound without tonal anchor, no unrelated rhythmic impulses.

No one can foretell the future, but my own feeling is that selection and logic will work out music's problems rather well. I'd like to be around to experience it at first hand.

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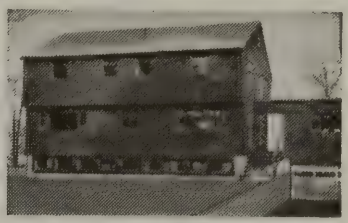
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WHAT SEEMS TO BE WRONG WITH MUSIC CRITICS

By Cyrus Durgin

(Reprinted from the *Boston Globe* – January 13, 1957)

Ernest Newman, the music critic of the *Sunday Times* in London, has had a long and brilliant career; indeed, he has proved one of the greatest writers about music in the English tongue. His influence has been enormous, because he has worked with sharp perception and in the simple style of a truly informative writer. He also has written the definitive biography, in English, of Richard Wagner.

But in an article which I happened to see because it was printed in the Boston Symphony Orchestra program books, week before last, Mr. Newman states some peculiar – to say the least – views about his own profession and its practitioners. In this article, originally published a year ago, Mr. Newman sounds disillusioned and very old and tired.

"The craft is obviously sick," claims Mr. Newman, "and this being so, is it not time that the craftsmen themselves made an effort to trace the malady to its source?

"What we call our critical judgment . . . is a balance struck by a number of hidden forces within us; the object put before us is instinctively referred by us to a complex of elements in ourselves – tempera-

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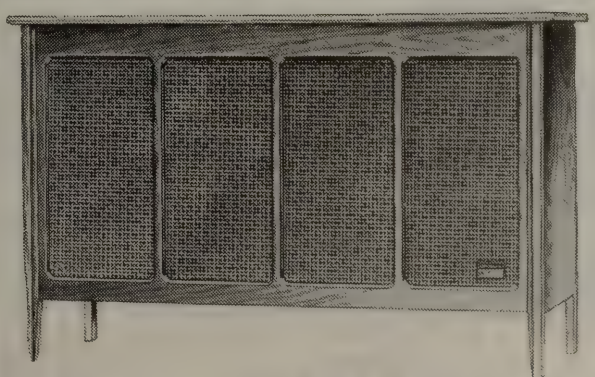
ment, intellect, knowledge, experience and so on — and our final approval or disapproval is the expression, in quantity and quality, of the results of that impact; and there is so little fundamental resemblance between these subtle complexes in different individuals that it is little wonder that each of us has his own system of 'marking' that is only partially valid or quite invalid for others."

Mr. Newman then adds that one finds that attention to a given work or production "has been curiously intermittent." Since no two critics are intermittent at just the same moments, "need the public be surprised if next day or next week it reads two wholly different estimates of the work or the production?"

No, it need not, but not for the reasons that Mr. Newman gives. Music criticism is not an exact science, but a written personal account of how one person finds the quality of a work or performance, according to the hidden forces detailed above. All listeners, indeed, are critics, but most give their personal view for private consumption, while the professional critic gives his in public. Usually — and there is no need to hedge behind spurious modesty here — the professional critic is better informed, more experienced, and more sound in his judgment than the amateur.

If he were not, he would have no following of readers. The fact of

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human nature is that all of us differ in our views, in what moves, bores, pleases or displeases us. That is why the divergence of attitudes which so often is the case in published criticism. That is altogether healthy, logical, natural — and inevitable. That is why some readers prefer some critics — the ones who reflect their own views — and ignore others.

The professional critic knows that he has a responsibility to "call 'em as he sees 'em," because his readers want him to do that. Accordingly he is conscientious, and I strongly believe that he is not "intermittent" in his concentration. A new, big production likely will offer so much that it cannot be digested in one hearing, and two different critics likely will not be alike in what they first perceive to be the outstanding qualities of the production.

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That, really, is what makes two quite different accounts of the same thing – not mental wool-gathering.

Candidly, I think that writing about music today, on the part of its ablest practitioners – and I won't mention any names! – is on a higher general level than ever before. There is less romantic nonsense, less purely personal bias, a much greater interest in contemporary music, more simple writing, more attempt to inform the reader of the character of music and the nature of its performance, and an unceasing urge to strike a balance between the antithetical poles of subjective impression and objective judgment.

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COMMENTATORS still break their heads trying to distinguish among Mozart's titles: Cassations, Divertimentos, Serenades. It is far simpler to consider Mozart's party music (*Unterhaltungsmusik*) as one category than to look for three workable definitions. The terms are often interchangeable. If Mozart had written his two early cassations (they imply sizable Salzburg functions) at a later date he would probably have called them serenades, somewhat comparable to the *Haffner* Serenade. The titles "divertimento" and "serenade" each apply to night music under a window or in a garden in the warm season, in a ballroom or banquet hall in winter. Each includes works for strings alone, or winds alone, or mixed groups. Each consists of movements from four to ten, with elements from the symphony and the suite. The serenades were sometimes called *"Finalmusik,"* and (like the divertimentos) often opened and closed with a march, as if to start off a party and to bring it to a brilliant conclusion, yet a divertimento could call for a considerable orchestra with brass and drums, especially the earlier ones. K. 187 is labeled *"Tafelmusik oder Festmusik."* Usually the

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divertimentos call for a smaller group – a favorite one was a string quartet with two horns. The serenades when strings are involved are always in the convenient key of D major.

The music however named was obviously played at intervals through the evening. Mozart gives us examples of the custom in the "Table Music" which accompanies Don Giovanni's aristocratic repast at the end of the opera. An example of "night music" by gentle wind voices is heard in the Second Act of *Così fan tutte,* when the two suitors approach their ladies. This would probably have been called a serenade, but in divertimentos too a wind *"Harmonie"* was a favorite outdoor choice, sometimes joined with a string trio – or string quartet. When this happened the principal violin more or less took over, became a leading voice, and provided what was in effect the slow movement of a violin concerto. The wind players were given solo passages too, where talent permitted, and were usually treated as a concertante group. The type pattern is six movements – a more or less symphonic allegro and finale, and in between two slow movements and two minuets in alternation. The score is open, transparent, only occasionally leaning toward the intricacy of chamber music. For the most part, Mozart avoided a complex texture, used simple means to please his

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Popular music in the eighteenth century did not have, as now, a separate category of composers. Mozart was called upon at any moment to provide any music whatsover, from the most solemn Mass to the lightest stage entertainment; music for concerts, music for dancing. Music by the yard for social functions did not in the least bother him. He provided it with enthusiasm, for he was incapable of turning out music automatically. Taste, resource, skill, enthusiasm never lapsed. He neither wrote above the heads of his audience, nor did he demean his art. He knew the pulse of popularity, in the sense that Johann Strauss in another century, and Offenbach, and Tchaikovsky knew it. Often he gave his patrons not only surface charm, but undying beauty of detail which, even if they were more attentive than those at social gatherings are now, they must have missed altogether.

Mozart cheerfully wrote down to a society audience, but did it in such a way that the critic of today who would pass this music by is only revealing academic prejudice. To debase his talent to a job

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Mozart would have had to do what anyone else would have done – and usually does now in our commercial world – turned out listless, pattern music which would have perfectly well met the occasion – and died with it. This was simply not in his nature. In almost every one of the many movements in his party music there is fresh invention, special charm, inexhaustible melody, as if he had never before composed a minuet or an andantino.

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By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

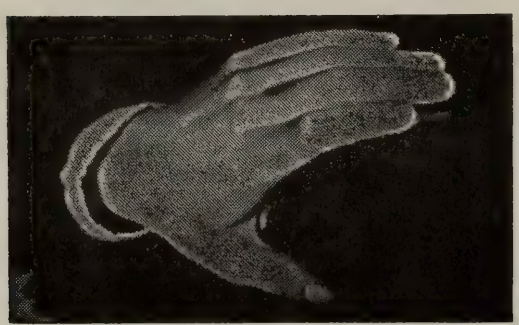
This Serenade was composed in Salzburg in August, 1779.

It was performed by this Orchestra on February 26–27, 1937, when Richard Burgin conducted.

This Serenade is scored for 2 flutes, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.*

WIND instruments are often emphasized in the serenades, which were usually intended for outdoor performances. Yet Mozart used varying combinations, as in this Serenade.

* The posthorn is described by Percy Scholes in *The Oxford Companion to Music* as "a straight or oblong-coiled (on the continent of Europe, circular-coiled) brass instrument, with no valves or other means of producing any notes but those of the harmonic series. Its name comes from its old-time use by the guards of the mail coaches to announce their arrival in the villages and towns on their routes." The part for this instrument in the second minuet will be played on a posthorn in A by Roger Voisin.



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The first movement and the *finale* utilize all the instruments in a brilliant ensemble save for the flutes which are reserved for individual treatment in the first minuet, the *concertante,* and the rondo.

The first *allegro* is introduced by six bars, *adagio maestoso.*

After this are two movements in *concertante* style. The usual doubling between wood winds and strings ceases. In the *andante grazioso,* entitled *"concertante,"* the two flutes, two oboes, and bassoons are treated with great freedom in five independently moving parts, at times contrapuntal, at times matched in thirds. An episode of the *andante grazioso* is a cadenza in five voices. Otto Jahn notes that the two *concertante* movements "are elaborated with great care and accuracy, and are clear and perspicuous as well as tender and graceful; the rondo is somewhat lighter in tone than the first movement. Of bravura, properly so called, there is none to be found, and the ornamental passages are confined to moderate amplifications of the melodies. The instruments are solo in that they bear the principal part throughout, *con-*

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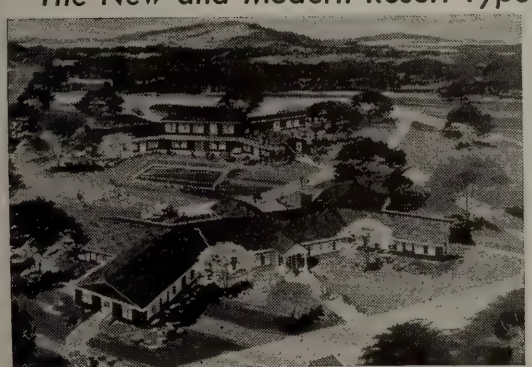
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certante in that they emulate each other in manifold and changing combinations; their strife is playful, with sometimes almost a mischievous tone."*

The *Andantino* is also written freely in voice motion, but omits the flutes and gives a leading rôle to the stringed instruments, while the wind instruments are used for the etching in of detail. Jahn further notes a contrast of mood in the *Andantino,* in which he discerns a "serious melancholy" following upon the "light and sunshiny mood of the two previous movements."

The second minuet is without flutes, with the exception that in the first of the two trios there is a part indicated for flautino, with the staff left blank. It is a matter for conjecture whether the player of this instrument was allowed to fill in this part at his own discretion. The

* Jahn remarked that André possessed a copy of these two pieces, inscribed by Mozart "*Sinfonia Concertante,*" as if for special performance at a concert in Vienna, March 20, 1783.

Simpatico . . .

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first trio is in notation for strings only; the second trio adds oboes, and a "post" horn: the only instance in the Serenade where the horn has other than a merely sustaining part.

The closing *presto,* like the opening movement, is developed at length.

"The melodies and subjects of these works," Jahn adds, referring to the music of this period, "show unmistakable progress; they are of maturer invention, have more musical substance, if the expression may be allowed, more delicacy and nobility of apprehension. Technical progress is visible in the greater freedom of the contrapuntal treatment, which had already been fully developed in Mozart's vocal compositions. This is most obvious in those parts where thematic elaboration predominates, which are richer and freer than hitherto. But, above all, we recognize Mozart's sure tact in preserving the limits that prevent the interest in the different combinations of counterpoint to which a motive can be subjected from becoming essentially technical, and losing its artistic character."

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This Serenade is inscribed "1779," and therefore belongs to its composer's twenty-third year, to the last part of his residence at Salzburg, for which town indeed he wrote the larger part of his suites of this sort. It was an unhappy year for him. He had just lost his mother. His love for Aloysia Weber had come to naught. Nevertheless, when he returned to his native town from Paris, his father received him in the new abode he had found, and the family feasted as cheerfully as they might upon roast capons. Mozart continued to produce music industriously, although, having seen something of the large capitals, he was restive under the provincialism of Salzburg. "When I play in Salzburg, or when any of my compositions are performed," so he wrote to his father a little later, "the audience might just as well be chairs or tables." And Mozart went on to say that, loving work far more than idleness, nevertheless the want of congenial intercourse and inspiring surroundings made it often impossible for him to begin upon a composition. "And why? Because my mind is not at ease." In another letter he wrote, "To dawdle away one's youth in such a wretched hole is sad enough and harmful besides." His surroundings at Salzburg certainly did not prevent Mozart from composing quantities of beautiful music. Most of the serenades and divertimenti were written for Salzburg. In Vienna there seems to have been less frequent call for pieces of this kind, although the wealthier families would often keep a band for such purposes, and the Emperor Joseph liked to have music played during those

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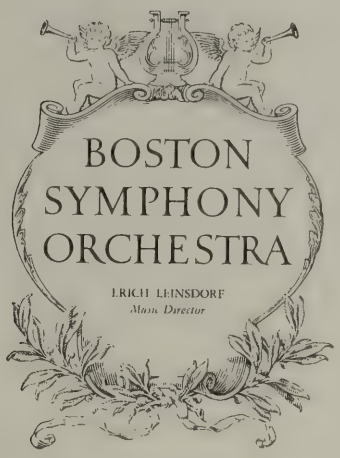
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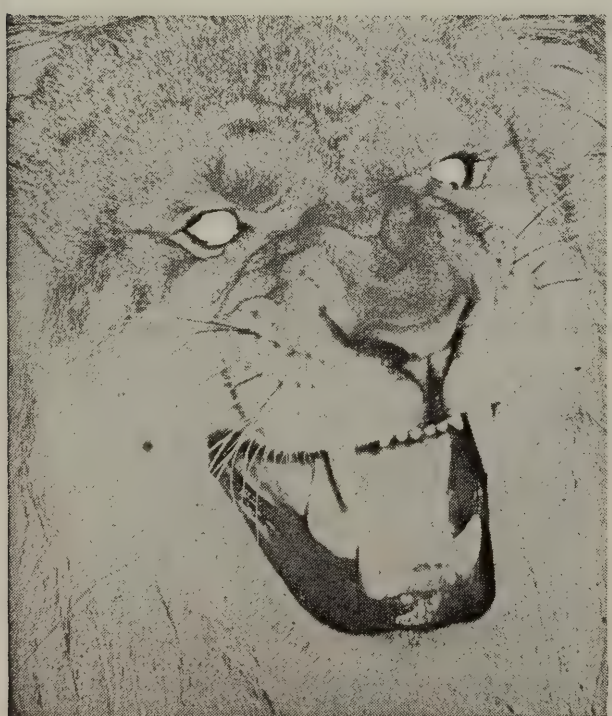
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meals which he held in the imperial pleasure gardens. Hostelries of the better class also retained groups of musicians for *"harmoniemusik,"* with which their guests were entertained at table. Generally speaking, Mozart must have found far better musicians to perform this sort of music after he had moved to Vienna.

H. E. Krehbiel has written with discernment on this department of Mozart's art. "The divertimenti and cassations were written for indoors as well as outdoor entertainment by day, the serenades for outdoor entertainment by night. In the last part of the eighteenth century it was still as customary as it had been in the sixteenth, for a lover to bring the tribute of a musical performance to his mistress. . . . Frequently musicians were hired, and the tribute took the form of a nocturnal concert. In Shakespeare's 'Two Gentlemen of Verona,' Proteus, prompting Thurio what to do to win Silvia's love, says:

> Visit by night your lady's chamber window
> With some sweet concert; to their instruments
> Tune a deploring dump; the night's dead silence
> Will well become such sweet complaining grievance.

It was for such purposes that the serenade was invented as an instrumental form. Sir Thurio's musicians were to play out of doors, and therefore they would have used wind instruments. The oldest serenades were composed for oboes and bassoons. Afterward viols were added, and, as may be guessed from the example before us, if the occasion



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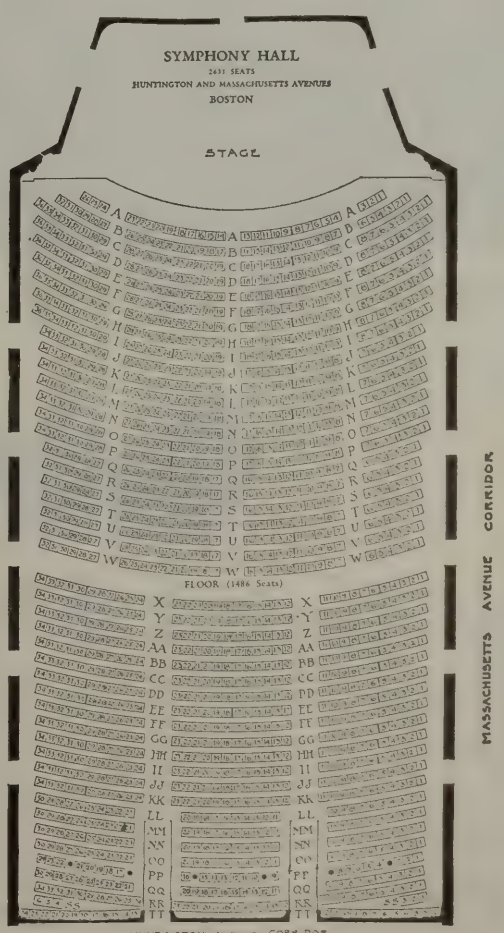
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called for it, strings alone were thought to suffice. The serenades, down to the time of Beethoven, as we may observe in his Trio Op. 8, opened with a march, to the strains of which we may imagine the musicians approaching the lady's chamber window. Then came a minuet, to prepare her ear for the 'deploring dump' which followed – the dump of Shakespeare's day, like the dumka of ours (with which it may have etymological association), being a mournful or pathetic piece of music happily characterized by the poet as a 'sweet complaining grievance.' Then followed another piece, in merry tempo and rhythm; then a second *adagio,* and the entertainment ended with an *allegro,* generally in march rhythm, to which we fancy the musicians departing."

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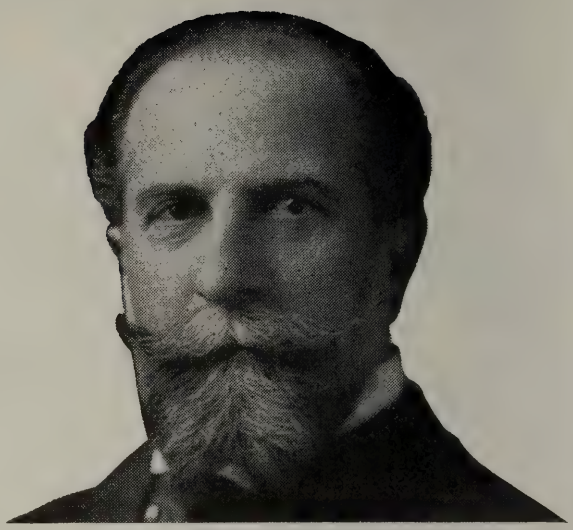
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Serenade for Strings

I. Allegro
II. Romanze: Andante
III. Menuetto: Allegretto
IV. Rondo: Allegro

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ERICH LEINSDORF

The Boston Symphony Orchestra's New Music Director

Erich Leinsdorf was introduced to the public as Music Director of the Boston Symphony Orchestra at its initial concert of the Orchestra's Eighty-second season on September 21. In so doing Mr. Leinsdorf became the eleventh maestro to lead the Orchestra in its history and only the third over the past thirty-eight years. When a major change is made in the guidance of an orchestra, other changes are bound to follow, but Erich Leinsdorf earlier made a statement concerning the confidence which he had in the Boston Symphony Orchestra: "I am particularly happy about coming in here not as a bricklayer. I don't have to build. I find a magnificent orchestra and a magnificent organization. This enables one to make music without having to go to collect the materials."

The new Music Director comes to Boston with a brilliant record in the opera over recent years. As music consultant and conductor of the Metropolitan Opera, Mr. Leinsdorf established an eminent reputation as a conductor of German opera. One must not assume that he comes to Boston without symphonic credentials, however, as he has been a guest conductor of the major orchestras of the world. In addition, in the period of nine years prior to returning to the Metropolitan in 1957, Erich Leinsdorf brought the Rochester Philharmonic into prominence among the country's orchestras.

Before coming to this country the Vienna-trained conductor studied with two of the world's outstanding conductors – Bruno Walter and Arturo Toscanini. It was Toscanini, in fact, who suggested Leinsdorf to the Metropolitan where Mr. Leinsdorf remained as assistant conductor until 1939 when he was appointed chief conductor of German operas.

An appointment as music director and conductor of the Cleveland Orchestra in 1943 was interrupted by service in the United States Army following which he accepted appointment as conductor in Rochester. In 1956 Mr. Leinsdorf returned to New York as Director of the New York City Opera before resuming his career with the Metropolitan.

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I. Allegro
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SHOSTAKOVITCH Symphony No. 10, in E minor, Op. 93

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Wednesday Evening, January 9, at 8:30
Third Program

BEETHOVEN Overture to "Leonore" No. 3, Op. 72

KIRCHNER Piano Concerto No. 1

I. Allegro; Andante; Allegro
II. Adagio
III. Allegro ma non troppo

INTERMISSION

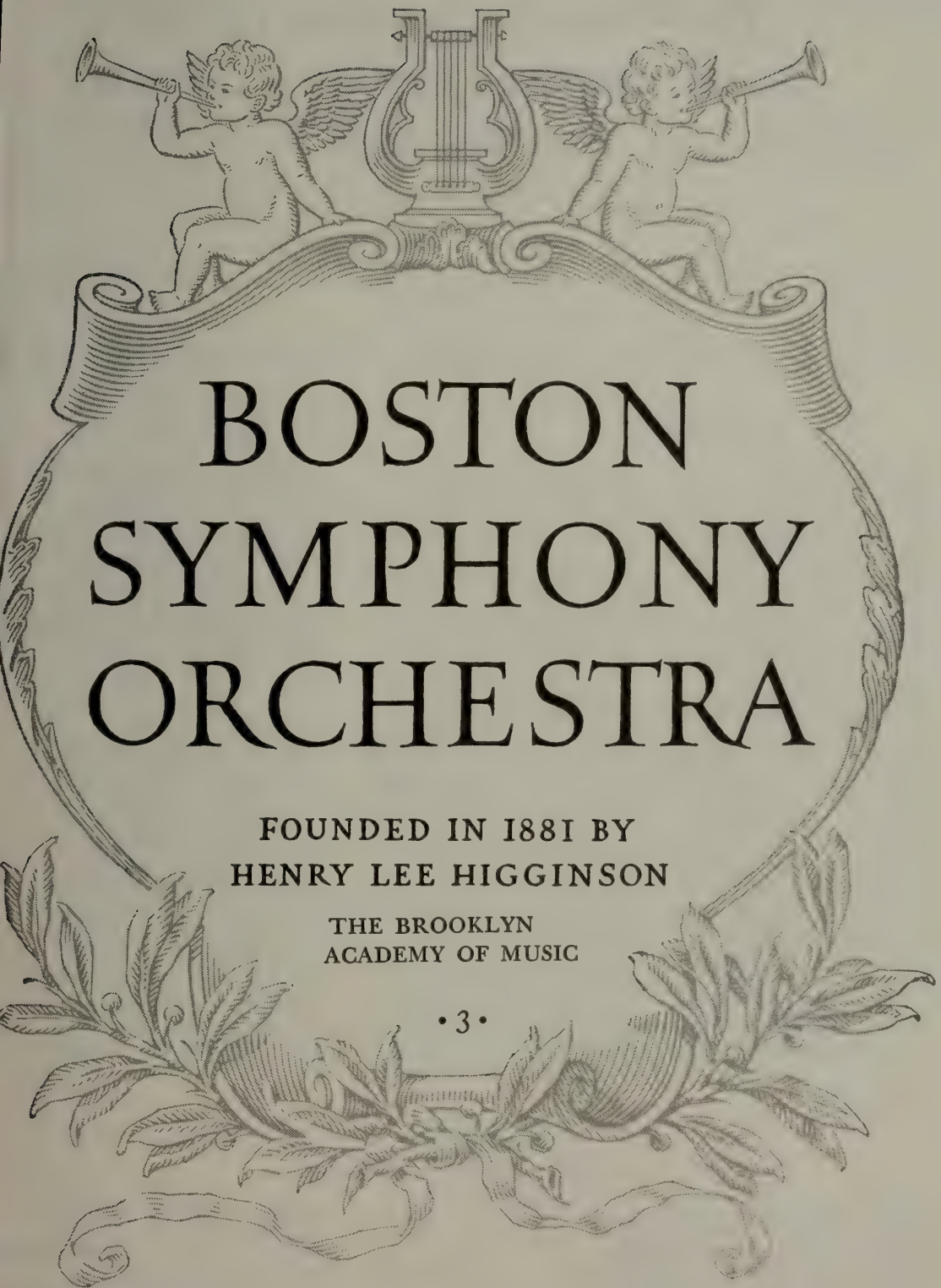
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with historical and descriptive notes by

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Third Program

THURSDAY EVENING, JANUARY 10, *at* 8:30 *o'clock*

MENDELSSOHN . . . Overture to "A Midsummer Night's Dream," *Op.* 21

MOZART Piano Concerto No. 24, in C minor, K. 491

I. (Allegro)
II. Larghetto
III. (Allegretto)

INTERMISSION

SHOSTAKOVITCH Symphony No. 10, in E minor, *Op.* 93

I. Moderato
II. Allegro
III. Allegretto
IV. Andante; Allegro

SOLOIST

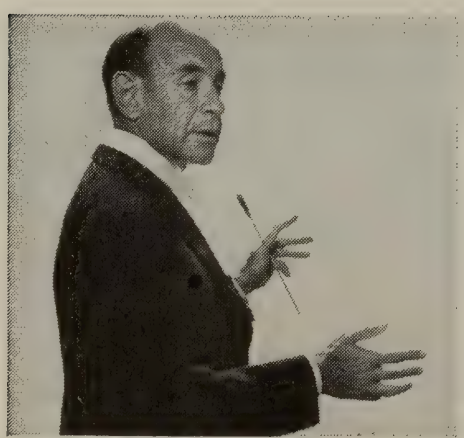
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OVERTURE (*Op.* 21) TO "A MIDSUMMER NIGHT'S DREAM"

By FELIX MENDELSSOHN

Born in Hamburg, February 3, 1809; died in Leipzig, November 4, 1847

Mendelssohn composed his Overture to Shakespeare's play in 1826. It was first publicly performed at Stettin in February, 1827, under Karl Löwe, and published in 1835. It was first performed at the concerts of the Boston Symphony Orchestra February 9, 1883, and last performed January 8, 1954. The Overture is dedicated to "His Royal Majesty, the Crown Prince of Prussia."

The instrumentation requires 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, ophicleide (here replaced by the contra bassoon and tubas), timpani, cymbals, triangle and strings, often divided.

MENDELSSOHN, reading translations of Shakespeare by Schlegel and Tieck, composed this Overture as a concert number in his seventeenth year, when he was living at 3 Leipziger Strasse, Berlin, a suburban house with ample gardens, a garden house for amateur theatricals included. Discernible in the Overture are the fairy chords of the introduction and scherzo-like character of the main theme, the references to the Bergomask Dance from the fifth act of the play, the imitation of the braying of Bottom, and a descending cello passage which is supposed to have been suggested to the composer by the buzzing of a fly as he worked in his summer garden.

The Overture was originally written for piano duet. It was not until 1843, in the height of Mendelssohn's fame, that he added to the Overture the incidental numbers intended for Shakespearean performances at the Royal Theatre in Berlin. There is no more extraordinary instance of Mendelssohn's precocious artistry than the perfect fusion of his boyhood overture and its fuller treatment seventeen years later.

When Friedrich Wilhelm IV took the throne of Prussia in 1840, his first step was to establish an Academy for an illustrious representation of the arts at his court. His choice of a musician for this department fell at once upon the celebrated and popular Mendelssohn, who had dedicated the overtures "Melusina," "Midsummer Night's Dream," and "Hebrides" to him as Crown Prince. Mendelssohn found Berlin far less responsive and congenial than Leipzig, and the circuitous ways of officialdom and court etiquette were onerous; but he composed what was required of him for the most part cheerfully enough. Incidental music for stage productions was no small part of these requirements, which included Sophocles' "Antigone" in 1841, and according to a royal command in the following year, Racine's *"Athalie,"* Sophocles' *"Oedipus at colonus,"* Shakespeare's "A Midsummer Night's Dream." Mendelssohn worked industriously upon his commissions, of which "Antigone" and "A Midsummer Night's Dream" were produced in the autumn of 1843.

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PIANO CONCERTO NO. 24, IN C MINOR, K. 491

By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

This Concerto was composed in March, 1786.

The orchestral portion consists of flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

OF Mozart's twenty-seven concertos for piano* there are two in a minor tonality: this one and the Concerto in D minor, K. 466 (numbered 20, and composed in the year previous). The minor mode was often for Mozart a signal for serious, even tragic matters.

Einstein wrote that Mozart here "evidently needed to indulge in an explosion of dark, tragic, passionate emotion." The composer's motive is of course pure conjecture. The plain and astonishing fact is that Mozart, tied up with many duties, absorbed in the preparations for *Figaro* (this was the *Figaro* year), turned out not a casual piece in the entertainment pattern, but what is generally considered his most independent and challenging, his most prodigious work in this form. It is his ultimate venture, his furthest exploration of the piano concerto; for the three which were to follow were to be a further refinement on what he had done. If Mozart could be said ever to have ignored his public in a concerto and followed completely his own inner promptings, it was here. The first audience must have been dismayed when instead of the usual diatonic opening subject they were presented with a tortuous, chromatic succession of phrases with upward skips of diminished sevenths. This was a new and strange tonal world, and not a gracious one. Their dismay would not have been lessened when the whole orchestra proclaimed the theme with dire emphasis. A soft theme introduced by the woodwinds gives only momentary relief, for the first theme sweeps it away. The piano enters with a new theme, still in C minor, but is drawn into the ubiquitous theme, adding an octave to the wide interval. The theme dominates the movement, the soloist (as in the D minor Concerto) adding to the excitement with agitating scale passages. It is a less stormy opening movement than that of the D minor Concerto, but it is more vivid, more subtle, and more deeply felt. Although the cadenza brings a long coda, ending pianissimo, there is no assuagement, and the serenity of a major mode is imperative. Nothing could be more serene than the melody of the Larghetto. The three elements — piano, strings and winds — are combined each way with wondrous results. In treating the wind choir, the composer obviously gloried in having a full quota, clarinets and oboes included, and he made the most of them (the trumpets and

* Twenty-three are original.

drums had no place here but are mustered in the other movements). The final Allegretto brings no happy ending as the finale of the D minor does. It begins and ends in C minor, traversing many keys. It is a series of variations on two subjects, the second of which opens the way for astonishing chromatic development — a chromaticism which serves for thematic individualization, modulation and transition equal in skill to the manipulations in the G minor Symphony which would come two years later. These variations defy description — they are surely one of Mozart's highest achievements in the form.

This concerto combines range, intensive direction and extraordinary adventurousness. It speaks to the nineteenth century, and was a favorite with Beethoven. Under the immediate spell of a performance, one is strongly moved to give it some sort of crown — the crown, let us say, for the ultimate point, as Mozart through his life sought to bring the orchestra and his own instrument into ever closer communion.

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THE SOLOIST

Gabriel Tacchino was born in 1934 at Cannes, France, of an Italian father and a French mother. At the age of twelve he went to Paris to continue his studies at the *Conservatoire,* and at nineteen, after taking honors, had graduate study with Marguerite Long and Jacques Fevrier. After giving a number of concerts in Europe he made a tour of South America in 1958, returned to France, took his military service, and has since then lived in Paris. He is making his first visit to the United States and is playing for the first time here with the Boston Symphony Orchestra in Boston, Brooklyn and New York.

Mr. Tacchino will play the cadenzas of Heidsieck in the Concerto of Mozart.



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MOZART'S PIANO CONCERTOS

IT COULD almost be said that Mozart created the piano concerto as a form — it is certainly true that he developed it from almost negligible beginnings to great ends. His first direct model was Christian Bach, and this Bach owed much to his older and more exploratory brother, Carl Philip Emanuel. Emanuel Bach's gropings toward the sonata form were still heavily overlaid with the tradition of the concerto grosso — a chamber ensemble in which the keyboard was a supporting continuo instrument. Only exceptionally, as in the father Bach's splendid specimens, had it become a prominent part of the counterpoint, assuming an occasional solo function, not yet an independent, thematic function.

Mozart, the virtuoso perpetually on show, had a lifelong inducement to develop both factors in a concerto. No phase of his art was pressed upon him so persistently as this, and the result was prodigious both in quantity and quality. He achieved the spectacular metamorphosis quite alone and unaided, not even by the example of Haydn. Haydn's concertos were unprogressive — he readily filled in at the clavier but never cultivated it as a conspicuous solo performer.

The concerto as Mozart found it was little more than a harpsichord sonata with a backing of string players. He left it a full orchestral form, an organization even more complex than the symphony, in which the two elements of solo and orchestra each blended or alternated with the other in a perfect integration. Any one of the later concertos is fully symphonic — often richer in color, variety and individual expression than the symphonies.

Beethoven, on whom the mantle of successor was to fall, assumed it with uneasiness, for he had a deep admiration for Mozart's concertos. With a strengthened piano and orchestral sonority at his command and a new impulse of dramatic intensity, he could have made the concerto a mere vehicle for virtuosos. He did not because he was Beethoven, and because unlike pianistic lions of a still later day to whom the concerto was to be thrown, he had a healthy respect for Mozart's ideal — the balancing of both elements for one expressive purpose. Beethoven's hesitancy to commit his first two concertos to publication must have come from a sense that in magnification a certain peak of perfection would be destroyed. The light Mozartean orchestra, the light-toned piano, made a transparent ensemble in which every detail was luminously clear, the voices of the individual and the group wonderfully matched. It was indeed a state of felicity doomed to succumb to new ways. The sacrifice was organizational too. Mozart had developed as

a personal skill the ordering and reordering of manifold themes, their changing applicability, their fusion into a fluent whole. This complex had to go, for new needs called for new construction.

To appreciate what Mozart did for the piano concerto it is not enough to compare the first and last – one must compare his very first efforts with the models about him at the time. As a small boy in London he encountered concertos by Wagenseil and other composers now forgotten, but particularly the concertos as well as the symphonies of Johann Christian Bach. This youngest Bach frankly purveyed to fashionable audiences with gracefully ornamented melodies and elementary accompaniments calculated not to disturb. His earlier concertos were composed for harpsichord and strings, with sometimes a light reinforcement of oboes and horns. The later ones were published for "harpsichord or forte-piano," but the string group was still constricted by the fainter instrument. A typical concerto at the time (there were of course exceptions) began with a principal subject by the string tutti, this later repeated in a series of ritornelli, each followed by a display of passage work from the soloist, to which the orchestra would add a gingerly bass or an occasional short interjection. The result was wooden alternation and thematic repetitiousness, which, when one principal theme was

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relied upon, became a squirrel cage. The orchestra was the servant to the soloist, bowing him in and out and standing ready with discreet pizzicati or obsequious bass notes where required. The following movements the soloist had even more to himself, carrying in the rondo an almost continuous pattern of running sixteenths. In old Sebastian Bach's concerti grossi, the clavier had been pushed forward from its function of figured bass, and while promoted from its solo duty of providing chord accompaniment, was still a voice in the general texture. The result was beautiful and exciting until counterpoint went out of fashion. As a melodic instrument in the newer regime of Bach's sons, the harpsichord became in concertos a weakling ruler incapable of sustaining any position of tonal eminence.

Mozart thought and worked from the beginning in terms of the sturdier pianoforte. He began at once to treat the orchestra as a respected partner and to break up the sectional block procedure. His first original piano concerto (K. 175), written in Salzburg late in 1773, at once leaves all previous concertos far behind. The scheme of those to follow is already laid out and needs only to be amplified, eased, subtilized. The piano and orchestra proceed like good dancing partners instead of an ill-assorted and stilted pair, each afraid of stepping on the toes of the other. Since the true valuation of any of Mozart's concertos lies in its inner impulse, its buoyancy and invention rather than its anatomy, it need only be said that the very first brought the piano concerto to life as a new apparition in music, and those to follow would range variously according to the adventuring imagination of the growing artist.

A cynical view of the concertos stresses the point that Mozart as a child was initiated in an atmosphere of *galanterie* at its most superficial. Concertos were necessarily made to entertain light-minded audiences. As he grew up he continued to appear before such audiences, to impress them as a remarkable pianist, and was expected to furnish new scores for this plain purpose. It could be said that he was catering to contingencies all along, the limitations of available performers even more than the limitations of his audiences. The more perceptive view is that he brushed aside such annoyances as insufficiency around him and dilettantism before him, and poured into the music, beneath the unruffled surface of the accustomed graceful style, the utmost of his musical nature. The concertos contain something of Mozart's every aspect — the chamber, the symphonic, the operatic composer. We have all of his moods from light playfulness, sheer joyousness, to the sombre, the violent. The slow movements are unexcelled elsewhere. The finales in the aggregate are unequaled. They repeat favorite rhythms but treat them in as many fresh ways as there are concertos. Most astonishing of all is the variety of treatment. No concerto is reminiscent of any other

either in large plan or small detail. There is even constant variety in patterns of figuration, and this includes the piano parts. Any composer other than Mozart, in the position of perpetually having to dazzle his audiences, could not have avoided, even if he had wished to, the displacement of musical interest in his concertos by sterile bravura. Mozart continued to dazzle, but while doing so, his scales, arpeggios, trills, became at one with the long melodic line, integral to the ensemble.

There are no really weak links in the chain of twenty-seven.* There is no other group of works in the orchestral repertory by any composer where there are so many truly great ones that no conductor or soloist can get around to performing them all. Even an ardent Mozartean is necessarily guilty of important omissions. A conductor with the enterprise to perform all of them over a period of time would be making concert history.

J. N. B.

* Only twenty-three are original.



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SYMPHONY No. 10, *Op.* 93

By DMITRI SHOSTAKOVITCH

Born in St. Petersburg, Russia, September 25, 1906

This symphony was composed in 1953 and completed on October 27 of that year. The first performance was given in Leningrad on December 17 following, and conducted by Eugene Mravinsky, who introduced it in Moscow on December 28. The first performance in the United States was on October 14, 1954, by the Philharmonic Symphony Society of New York under the direction of Dimitri Mitropoulos.

The symphony is scored for 2 flutes and 2 piccolos, 3 oboes and English horn, 3 clarinets and E-flat clarinet, 3 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, percussion and strings. The percussion includes bass drum, triangle, snare drum, cymbals, tambourine, tam-tam and xylophone.

THE symphony opens softly in the lower strings with a thematic "motto" which is to recur. The motto is somber, even ominous; it generates a melodic current within the realm of the string orchestra until a clarinet solo enters to play what could be called the principal theme, which develops naturally from the undulant voice weaving of the introduction. After treatment by the full orchestra and a return of the clarinet solo, a contrasting theme is introduced by the flute, a theme in rhythmic eighths, which, in combination, adds brilliance and spirit to what has been a flowing legato movement. The development is a gradual building up of tension to climaxes of increasing strength. There is a subsidence and a return of the rhythmic theme now by two clarinets in thirds. At last the motto theme in the low strings returns to bring a pianissimo close.

The second movement, replete with rapid rhythmic passages, recalls the scherzo style of the earlier Shostakovitch, but the mood belies the word, which indeed does not appear in the score. It is a movement of almost frenzied excitement, strongly underlined by the percussion section, in which the snare drum becomes dominant.

The third movement maintains in its opening theme the poised and staccato rhythm associated with the traditional term "allegretto," but it has none of the lightness and airiness associated with that tempo. The key is C minor. After a largo section featuring the French horn and English horn over a pizzicato accompaniment, the music becomes incisive, biting, relentless, and again brings the full percussion into play. The movement dies away at last on fragments of the theme.

The final movement opens in an andante tempo in a mood resembling that of previous slow movements of this composer. The oboe, flute and bassoon alternately carry the melody over low sustained strings, the flute at last probing its highest range (as in the Sixth Symphony). The allegro brings in a sudden and tumultuous E major, music of great brilliance built on rapid string passages. There is a

quiet section conspicuous for a bassoon solo, and a close in triple fortissimo.

Nicolas Slonimsky, an authority on Soviet music, points out the Schumannesque significance of the opening "motto." "It is simply Shostakovitch's musical signature. It appears first in the violins at the opening, in the form of initials, D.S. (Es), is trilled a lot at the climax when drums come in fortissimo, significantly marked espressivo. The ascending semitone of the motto is thematic in the second movement. The expanded signature appears in permutation in the main subject of the third movement (C, D, Es, H) and is explicitly stated in the tutti D. SCHostakovitch). In the finale it is trumpeted and tromboned solo, and finally appears in the horns fortissimo, accelerating in diminution. From then on, the motto assumes sweeping proportions. In the coda, timpani solo pounds it out, D, E-flat, C, H.

"Shostakovitch's Eighth String Quartet, composed in 1960, is based entirely on the D. SCHostakovitch theme, rarely departing from the actual notes spelling his initials. The anxious contrapuntal developments against the motto may be of biographical significance: Shostakovitch experienced during this period a personal loss (the death of his wife) and other misfortunes. But his basic dualism — from darkness and gloom to light and joy, with the synthesis on the assertively optimistic note — has remained in these 'signature' works."

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Third Program

MENDELSSOHN Overture to "A Midsummer Night's Dream", Op. 21

MOZART Piano Concerto No. 24, in C minor, K. 491

I. (Allegro)
II. Larghetto
III. (Allegretto)

INTERMISSION

SHOSTAKOVITCH Symphony No. 10, in E minor, Op. 93

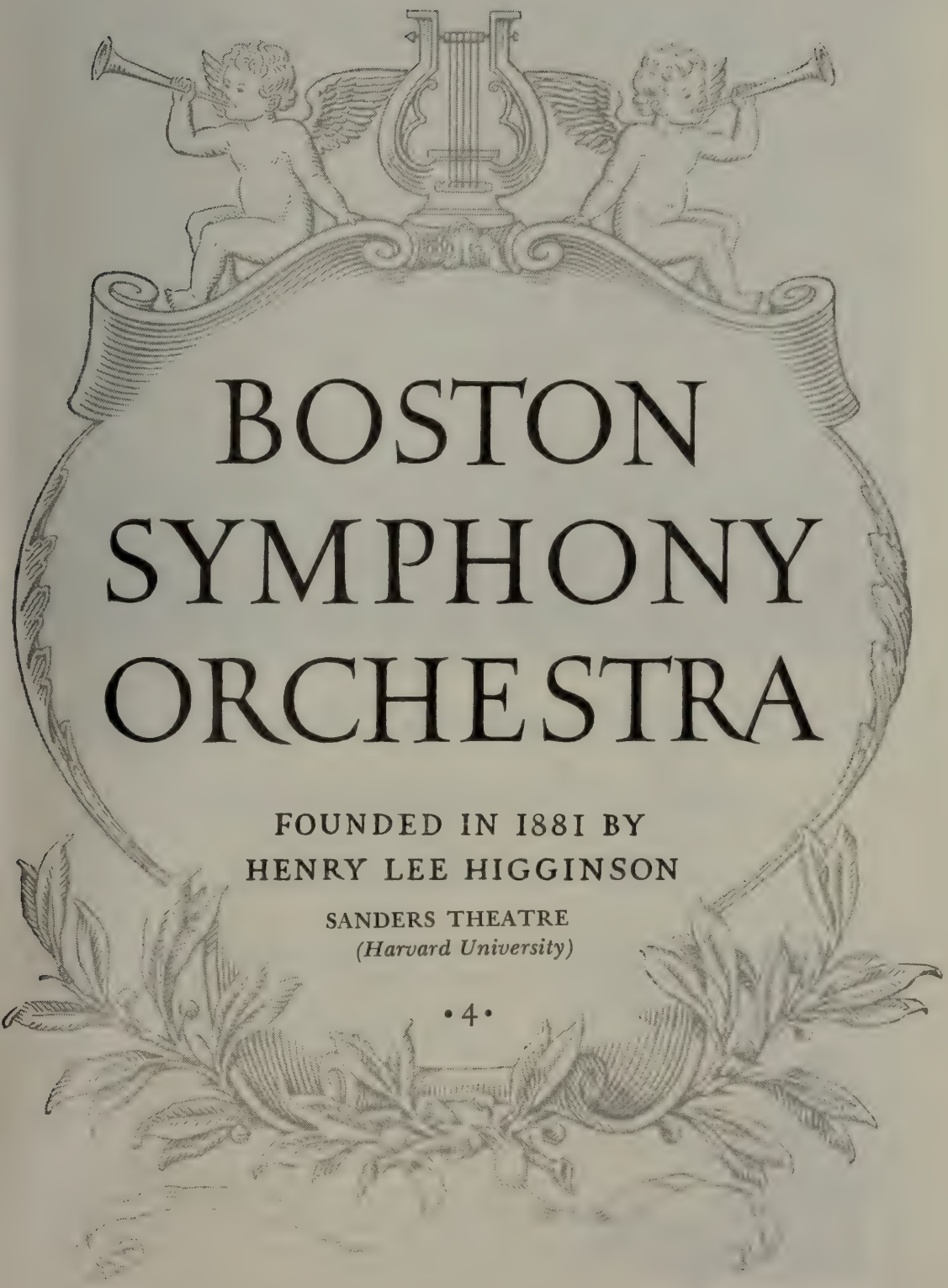
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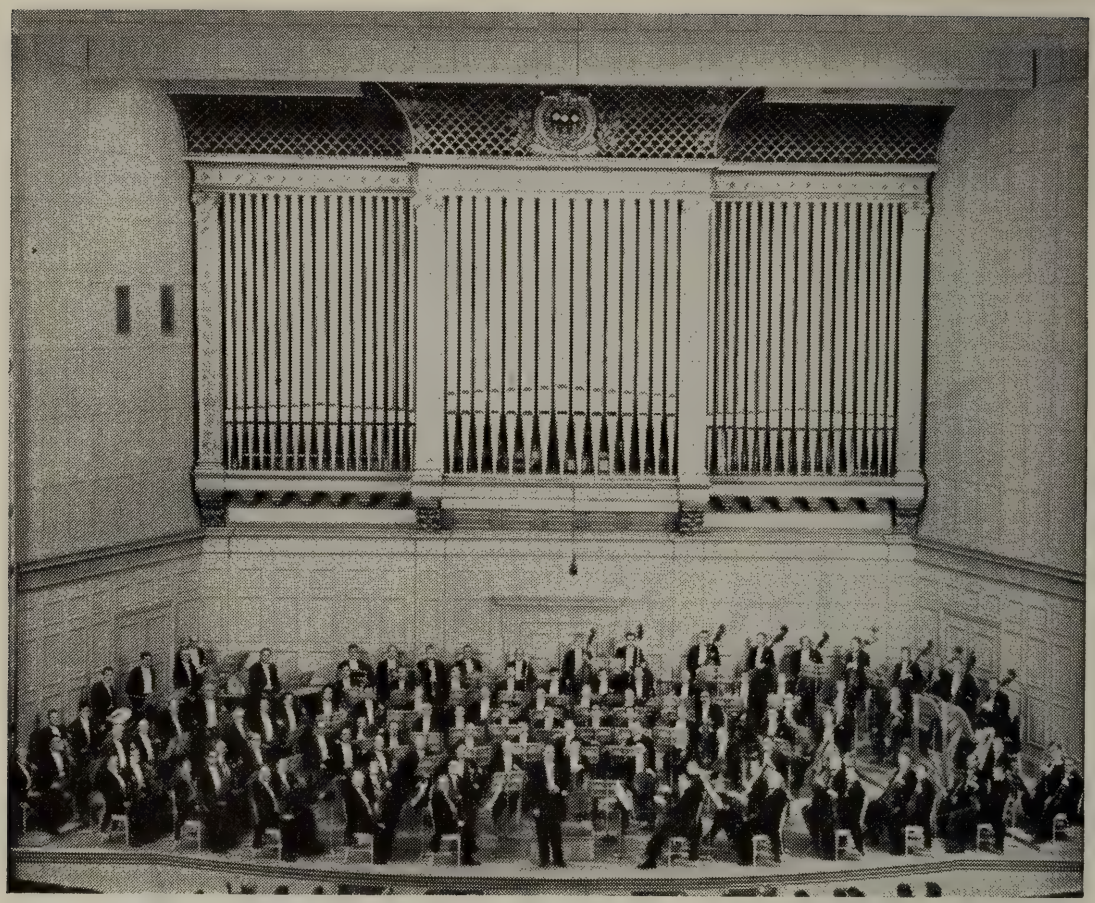
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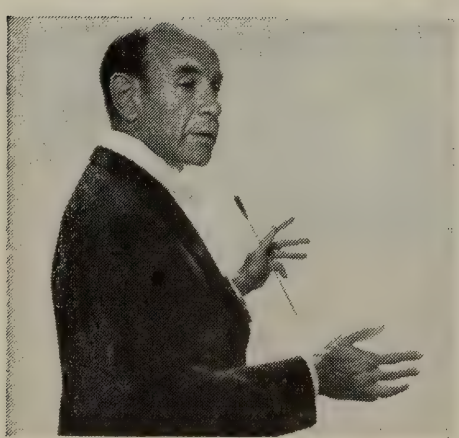
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with historical and descriptive notes by

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Fourth Program

TUESDAY EVENING, JANUARY 15, *at* 8:30 *o'clock*

MOZART Serenade in D major, No. 9, K. 320 ("Posthorn")

Adagio maestoso: Allegro con spirito
Concertante: Andante grazioso
Menuetto: Allegretto
Rondeau: Allegro ma non troppo
Andantino
Menuetto
Finale: Presto

INTERMISSION

SHOSTAKOVITCH Symphony No. 10, in E minor, *Op.* 93

I. Moderato
II. Allegro
III. Allegretto
IV. Andante; Allegro

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The next concert in this series will be given on Tuesday evening, February 26.

SERENADE IN D MAJOR, NO. 9 ("POSTHORN"), K. 320

By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

This Serenade was composed in Salzburg in August, 1779.

A cadenza is indicated in the score before the close of the Concertante movement, and one for flute, oboe and bassoon has been composed for these performances by Mr. Leinsdorf.

This Serenade is scored for 2 flutes, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.*

WIND instruments are often emphasized in the serenades, which were usually intended for outdoor performances. Yet Mozart used varying combinations, as in this Serenade.

The first movement and the *finale* utilize all the instruments in a brilliant ensemble save for the flutes which are reserved for individual treatment in the first minuet, the *concertante,* and the rondo.

The first *allegro* is introduced by six bars, *adagio maestoso.*

After this are two movements in *concertante* style. The usual doubling between wood winds and strings ceases. In the *andante grazioso,* entitled *"concertante,"* the two flutes, two oboes, and bassoons are treated with great freedom in five independently moving parts, at times contrapuntal, at times matched in thirds. An episode of the *andante grazioso* is a cadenza in five voices. Otto Jahn notes that the two *concertante* movements "are elaborated with great care and accuracy, and are clear and perspicuous as well as tender and graceful; the rondo is somewhat lighter in tone than the first movement. Of bravura, properly so called, there is none to be found, and the ornamental passages are confined to moderate amplifications of the melodies. The instruments are solo in that they bear the principal part throughout, *con-*

* The posthorn is described by Percy Scholes in *The Oxford Companion to Music* as "a straight or oblong-coiled (on the continent of Europe, circular-coiled) brass instrument, with no valves or other means of producing any notes but those of the harmonic series. Its name comes from its old-time use by the guards of the mail coaches to announce their arrival in the villages and towns on their routes." The part for this instrument in the second minuet will be played on a posthorn in A by Roger Voisin.

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certante in that they emulate each other in manifold and changing combinations; their strife is playful, with sometimes almost a mischievous tone."*

The *Andantino* is also written freely in voice motion, but omits the flutes and gives a leading rôle to the stringed instruments, while the wind instruments are used for the etching in of detail. Jahn further notes a contrast of mood in the *Andantino,* in which he discerns a "serious melancholy" following upon the "light and sunshiny mood of the two previous movements."

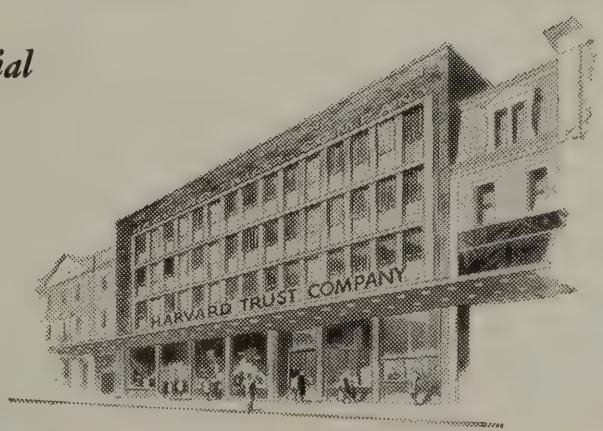
The second minuet is without flutes, with the exception that in the first of the two trios there is a part indicated for flautino, with the staff left blank. It is a matter for conjecture whether the player of this instrument was allowed to fill in this part at his own discretion. The first trio is in notation for strings only; the second trio adds oboes, and a "post" horn: the only instance in the Serenade where the horn has other than a merely sustaining part.

The closing *presto,* like the opening movement, is developed at length.

* Jahn remarked that André possessed a copy of these two pieces, inscribed by Mozart "*Sinfonia Concertante,*" as if for special performance at a concert in Vienna, March 20, 1783.

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SYMPHONY No. 10, *Op.* 93

By DMITRI SHOSTAKOVITCH

Born in St. Petersburg, Russia, September 25, 1906

This symphony was composed in 1953 and completed on October 27 of that year. The first performance was given in Leningrad on December 17 following, and conducted by Eugene Mravinsky, who introduced it in Moscow on December 28. The first performance in the United States was on October 14, 1954, by the Philharmonic Symphony Society of New York under the direction of Dimitri Mitropoulos.

The symphony is scored for 2 flutes and 2 piccolos, 3 oboes and English horn, 3 clarinets and E-flat clarinet, 3 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, percussion and strings. The percussion includes bass drum, triangle, snare drum, cymbals, tambourine, tam-tam and xylophone.

THE First Symphony by Shostakovitch, composed when he was nineteen, was welcomed in the Western world as music of youthful ebullience, charm and free fantasy, the work of what promised to be the first important composer to have been born in Soviet Russia. His Second and Third were bound up with revolutionary subjects, but were not successful even in his own country, and were soon forgotten. He wrote his Fourth Symphony shortly after his opera, *Lady Macbeth of Mzensk,* but when in 1936 Pravda, the official organ of the Central Committee of the Communist Party, categorically denounced that opera, the new symphony succumbed with it and was withdrawn before it could be performed. The Fifth Symphony, composed in 1937, enjoyed a distinct success and Shostakovitch was returned into public favor.

Richard Burgin was the first to conduct the symphonic music of Shostakovitch in Boston, introducing the First Symphony in 1935, the Fifth in 1939. Serge Koussevitzky became a champion of this composer in the following season, ultimately conducting not only the First and Fifth Symphonies but all that followed during his tenure — the Sixth, Seventh, Eighth and Ninth. The interest in Shostakovitch in the United States had continued to grow, and orchestras competed (and paid well) for the privilege of a first performance. Of the new symphonies, the Seventh, popularly known as the "Leningrad" Symphony,

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had a topical interest, having been begun during the German siege of that capital in 1941.

After the Ninth, which shortly followed the close of the war, a cheerful work in marked contrast with the dark or violent moods of the Seventh or Eighth, Shostakovitch did not return to the symphonic form for eight years. Meanwhile, in 1948, the Central Committee came out with its condemnation of "formalism in music," and Shostakovitch was among the victims together with Prokofiev and lesser lights.

The Tenth Symphony, first heard in 1953, had a mixed reception in Russia. The directive of the Communist Party had denounced cacophony, "incomprehensible" sounds, and had insisted that music should be immediately intelligible to the people at large, that it should avoid "personal idiosyncrasy."

In 1958, the era of Stalin having passed, there was another change in the esthetic climate. An official article was headed "A Rectification of Errors." The composers who had been under a cloud were re-instated. One cannot attempt to imagine the troubled state of mind of Shostakovitch as, after many years of having his "errors" pointed out to him by those who presumed to know what was going on in his innermost soul, a second Committee pointed out the errors of the first. The "errors" of Shostakovitch were a free and genuine musical impulse, a tonal dramatic sense which he was not always inclined to apply to politics, a lively fantasy which was condemned as "meaningless grotesquery." How Shostakovitch really felt at any time may never be known. His various public statements breathe not a word of protest against regimentation. He was observed, on his visits to the United States in 1949 and 1959, as close-mouthed, retiring and painfully shy. His several published pronouncements about his music read as if he were a mouthpiece of the party line. Perhaps he is naturally docile, having been raised in a socialist state and having known no other. Perhaps, as when suddenly and without plausible reason he was twice declared an untouchable, he felt resentment but had to hold his tongue.

The present point of view is that music should have a "philosophical" (i.e. political) purpose, that it should conform to "socialist realism," avoid gloomy introspection, promote nationalistic fervor, praise present and commemorate past patriotic heroism.

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In his Eleventh and Twelfth Symphonies Shostakovitch had obediently sought to satisfy these expectations. The Eleventh depicts the political insurrection of 1905 and the Twelfth the Revolution of 1917, with movements labelled after events in each. The performance of many of his works at Edinburgh last summer in the composer's presence brought an interesting Western commentary on his latest musical peregrinations. Listened to with considerable interest were the Fourth Symphony, once banned and now revived, the Eleventh Symphony and the Twelfth. They were critically valued in terms of a distinct descent in that order.

When the Eleventh Symphony was performed at Edinburgh, Desmond Shawe-Taylor wrote with qualifications about it, admitting that "there is no denying its evocative and picturesque qualities." For the Twelfth Symphony he had no good word nor apparently had anyone else. This critic had written (in the *New Statesman,* in 1958) that Shostakovitch "had at last found the true path with his large, original, and truly impressive Tenth Symphony." Yet when the Tenth was first performed in New York the *Herald Tribune* found it "sprawling, noisy, lacking in coherent style and even culture, that bugaboo of bourgeois respectability." On the same day the *New York Times* praised the Symphony as "obviously the strongest and greatest symphony that

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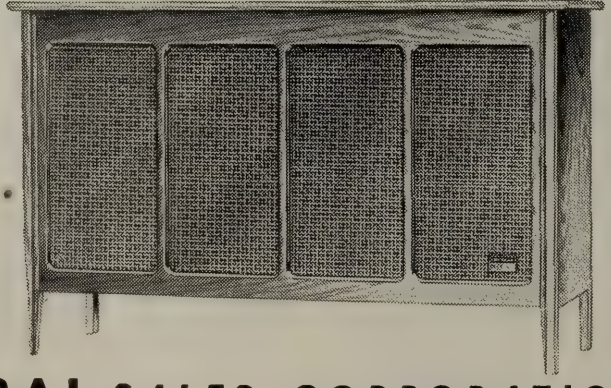
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Shostakovitch has yet produced. One would say that it is the first score in the symphonic form that proclaims the complete independence and integration of his genius." The obvious answer to critical disagreement is independent and open-minded listening.

The Tenth Symphony is at least an indication that Shostakovitch has been able to go his own way, aware no doubt that the kind of errors condemned by self-appointed judges can be over-ridden by popular acclaim. One recalls how the angry chalk marks of Beckmesser are swept away by the spontaneous enthusiasm of the multitude in the last scene of *Die Meistersinger,* wherein Wagner has demonstrated a profound artistic truth. Shostakovitch in his Tenth Symphony has spoken over the heads of carping party-line critics to address the last arbiter, the public at large.

The Tenth Symphony has obviously made its Soviet critics ill at ease because while they respect the newly affirmed mastery of Shostakovitch and are strongly impressed by the music, this work has an uncomfortable way of ignoring official pronouncements and following its own course. Those who look to the composer for a joyous summons to a communal life of unclouded felicity find here instead music of somber and even tragic import. It is intensely personal. Shostakovitch has listened to inner promptings quite unconnected with national events

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or official directive advice. Dmitri Rabinovich, in his study of the composer published in 1959, devotes a whole chapter to the Tenth Symphony, trying to justify it with the current point of view, to find in it an "ideological content."* Since it is obviously a personal utterance, which would never do, it must be found to contain a dualism, a relation between the composer and his surroundings, "I and the World," or "The Artist and Reality." When challenging dissonances appear, they must be a portrayal of "the force of evil" like the generalized evil image of invasion in the "Leningrad" Symphony which in that work the artist opposes and overcomes. "The composer cannot extricate himself from the struggle going on in the world," writes Rabinovich. "It is the ethic duty of the artist, especially the Soviet artist, to remember this." If a symphony turns pessimistic it cannot remain so. Kabalevsky looks for the hopeful note and finds it in the cheerful finale in E major, a traditional lively close, but not as definitely a march as those found in the finales of the Fifth and Sixth. Mr. Kabalevsky hopes that the next symphony, continuing in this vein, "will embody sunlight and joys of life" and thus save Shostakovitch from error and move him to remain in the prescribed "optimistic" mood. This, in the Eleventh and Twelfth Symphonies he has not done; he has otherwise obliged by turning to past patriotic heroism.

In the Tenth then, and only in the Tenth in recent years, he has felt

* Philip Hale, in quoting over-industrious musical analysts, was reminded of "the man 'of meager aspect with sooty hands and face' seen by Captain Lemuel Gulliver at the Academy of Lagado, engaged for eight years upon a project of extracting sunbeams from cucumbers."

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free to be himself, to write a symphony as uninstructed as his concertos. He has been repeatedly urged to give some explanation of the Tenth, to justify his intent, but without success. "The author," writes Rabinovich, "declined to give any commentary on the piece, not a single line for the press and nothing verbal, not even in private talks." Shostakovitch would only say: "It would be much more interesting for me to know what the listener thinks and to hear his remarks." After this neat parry he took refuge in a safe generalization: "I wanted to portray human emotions and passions." Since he is at least as human as the next fellow, he shares their emotions and passions but also transcends them in the emotional art of music where he is far more sensitive to beauty, to tonal variety, to richness of expression than the average listeners, and to that extent more worth their attention. By Western standards and by all traditional standards, the more he has succeeded in expressing his particular "human emotions and passions," the more treasurable the result as, in these late years, the Tenth Symphony seems to prove.*

* The Thirteenth Symphony, with a choral text by Evgeny Evtushenko, was introduced in Moscow last December.

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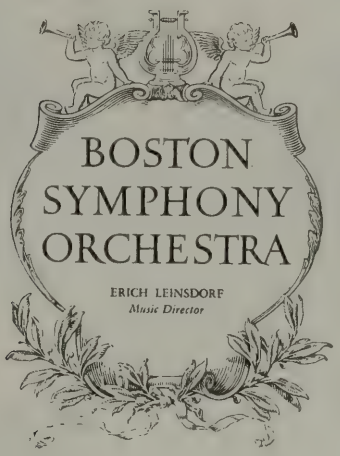
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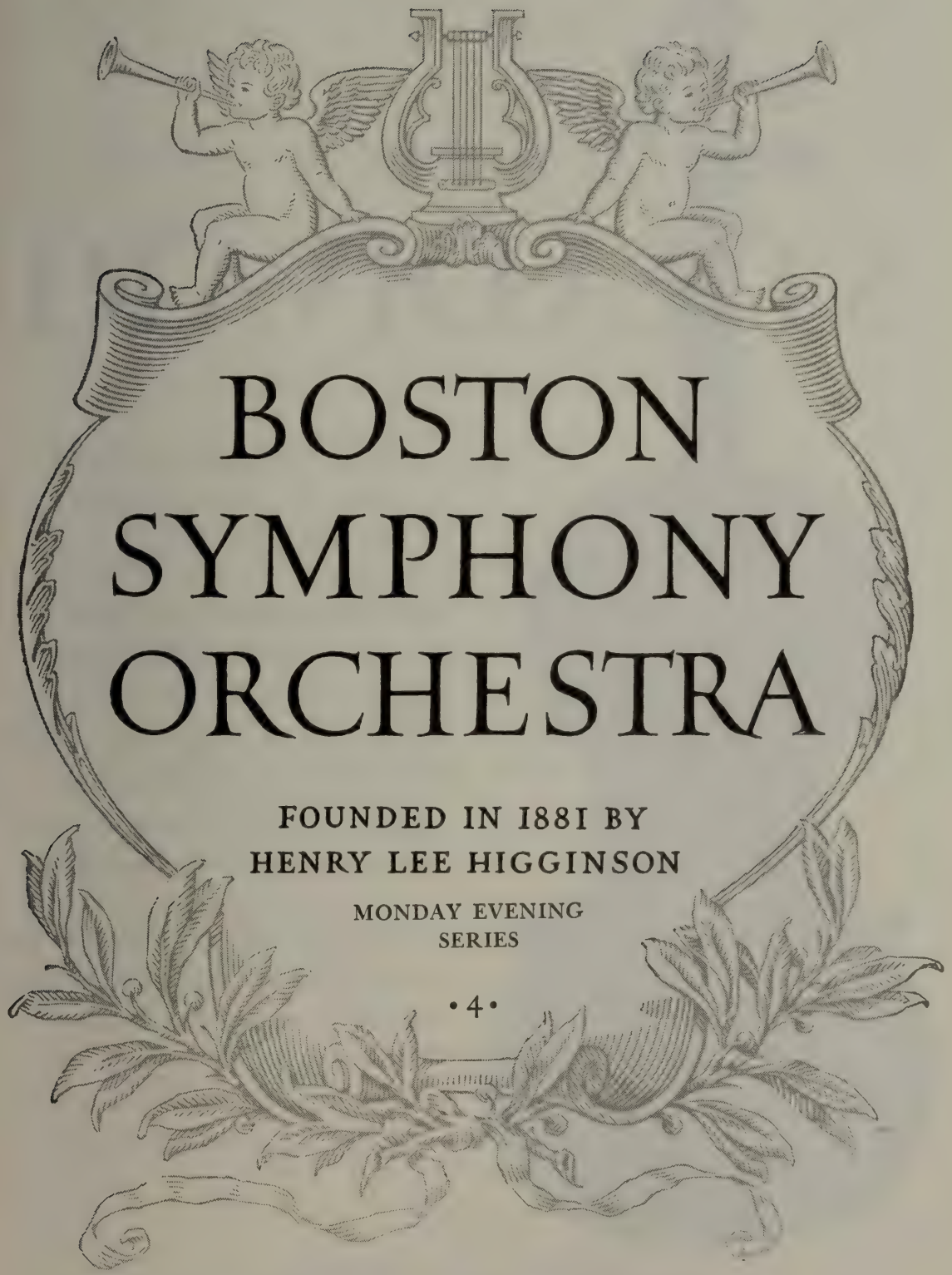
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with historical and descriptive notes by

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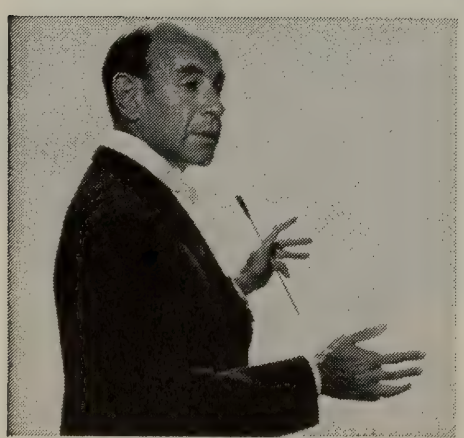
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CHARLES MUNCH – INTERNATIONAL CONDUCTOR

Since his last concert as the Music Director of this Orchestra, when Dr. Munch gave us a memorable performance of Beethoven's Ninth Symphony at Tanglewood on August 26 (as he had previously in Symphony Hall on April 28), he has been continuously active as a guest conductor in many parts of the world. His engagement for this and two more weeks in Boston follows much travel. In September he led the *Orchestre National de la Radiodiffusion Française* in Europe (Besançon, France, and Montreux, Switzerland), and in the following month conducted many concerts on its tour of the United States and Canada. He also conducted the Symphony Orchestra of Montreal in November, and in December returned to Europe to conduct in Lausanne and Geneva. From there he flew to Tokyo to conduct several concerts by the Japan Philharmonic Orchestra. After filling engagements to lead the orchestras of Chicago, Pittsburgh, and Philadelphia, he will return to Boston to conduct Debussy's *The Martyrdom of Saint Sebastian* on March 29–30 and April 2. In the month of April he is to conduct in London, Florence, Turin and Rome.

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EXHIBITION

The paintings of four artists comprise the exhibition now in the Gallery. They are Roger W. Curtis, Aldro Thompson Hibbard, Ken Gore, and William James Flynn.

• •

THE COUNCIL OF FRIENDS

The Council of Friends of the Boston Symphony Orchestra held its second annual meeting in Symphony Hall at a luncheon last Friday. It was preceded by a meeting of the Executive Committee. The arrangements were made by Mrs. Robert Hopkins. Those who spoke at the luncheon were Mrs. Louis W. Cabot, Mrs. Norman L. Cahners, Mrs. Harris Fahnestock, Jr., as well as Mr. Cabot.

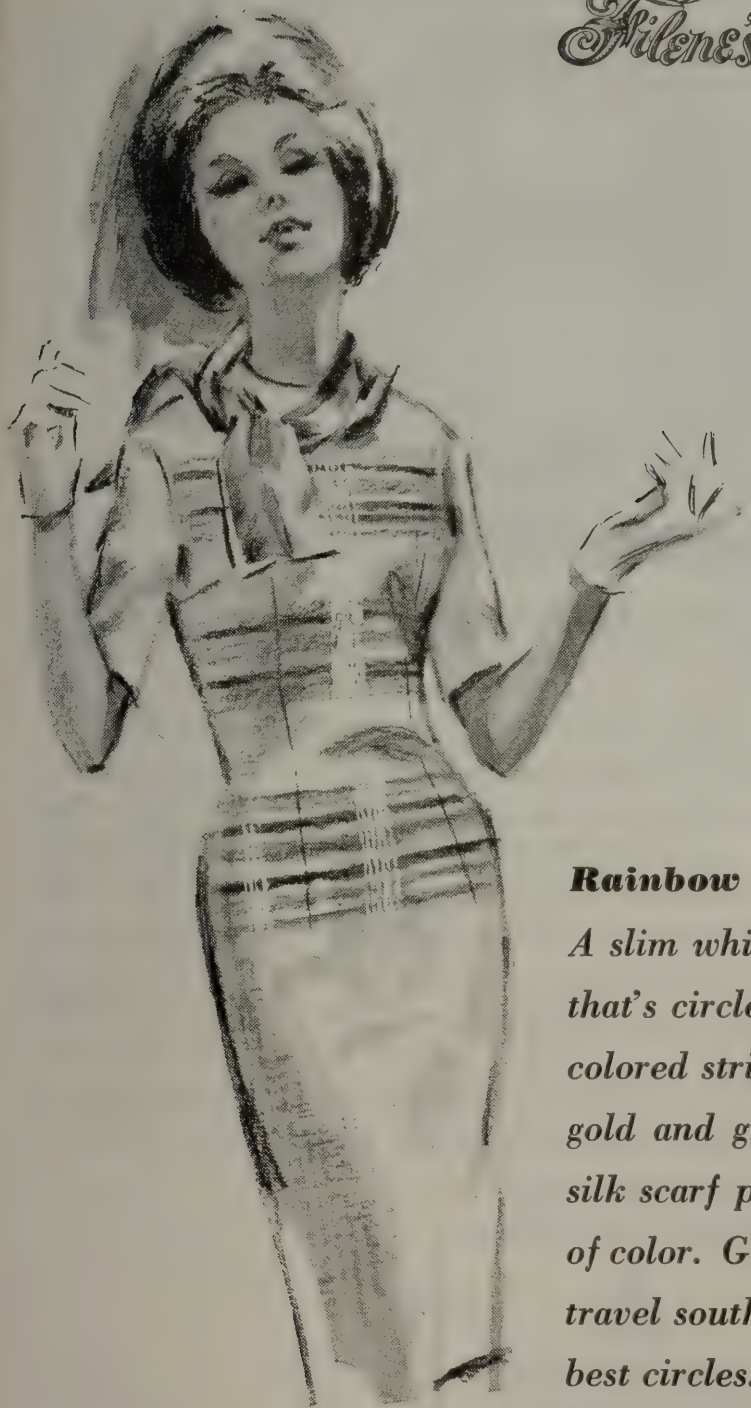
The Council announced a plan for a large number of parties to be sponsored by them, to which Friends of the Orchestra will be invited. The parties will be on Sunday, March 31st, and will be held simultaneously at widely distributed points.

THE EARLIEST MEMORIES

Two communications from subscribers who have heard this Orchestra under all its conductors have been prompted by a letter quoted in this space from Charles R. Nutter. They are Mrs. Robert B. Greenough of Milton, and Miss Margaret Ruthven Lang of Boston. Miss Lang writes: "It was in the '80's that I heard the Orchestra under Henschel, in my 'teens; for I am now 95 years old and still going to the beloved BSO."



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Did you ever stop to think how many composers there are whose last names begin with B? Bach, Beethoven, Brahms, Berlioz, Bartok, Borodin are the ones you'd probably name right off. On second thought you might add Britton, Buxtehude and Bellini to your list. Just when you think you'd named them all, Blackwood, Bloch and Berger might occur to you. In the same way, people who have made out their wills often discover a little later on, that there are important additions that should be included. You see, keeping a will up to date is just as essential as making it out. A will is your only guarantee that your estate will be disposed of as you wish. So be sure it's complete. If you'd like to review the whys and wherefors of will-making, we suggest you write us for a complimentary copy of "When There's a Will." It's easy to read and — oh yes, there's Samuel Barber, too. You see?

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II. "Fileuse": Andantino quasi allegretto
III. Sicilienne: Allegretto molto moderato
IV. "The Death of Mélisande"; Molto adagio

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- Valses Nobles et Sentimentales
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- *La Valse, Choreographic Poem

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FRANCK *Symphony in D minor

I. Lento; Allegro non troppo
II. Allegretto
III. Allegro non troppo

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"PELLÉAS AND MÉLISANDE," Orchestral Suite, *Op.* 80,
taken from the Stage Music to Maeterlinck's Play

By Gabriel Fauré

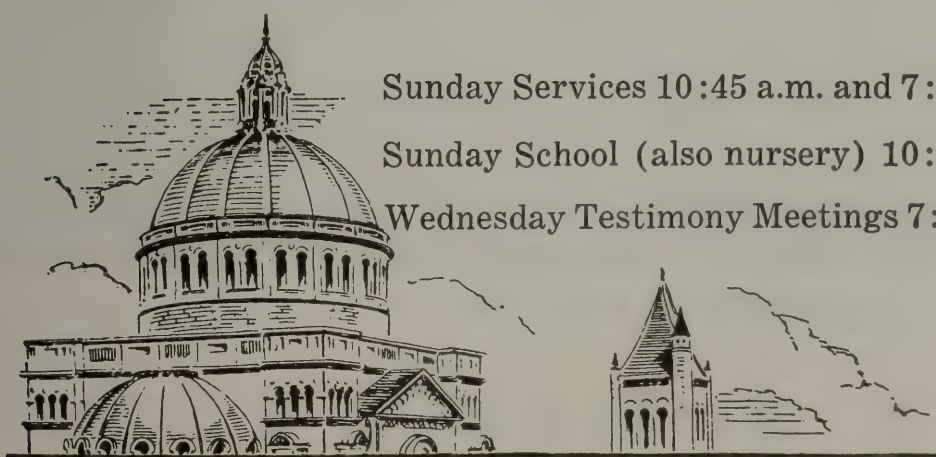
Born in Pamiers (Ariège), France, May 12, 1845; died in Passy, November 4, 1924

Composed in 1898, Fauré's incidental music to Maeterlinck's play was first heard in the production given in London, June 21, 1898, with Mrs. Patrick Campbell. There was a performance at the Boston Theatre in Boston, also by Mrs. Campbell's company, April 12, 1902. The suite drawn from the music was first performed at a Lamoureux concert in Paris, February 3, 1901. It was introduced in Boston at a concert of the New England Conservatory Orchestra, March 8, 1904. There was a performance by the Boston Symphony Orchestra, December 17, 1904, and again December 2, 1905. Vincent d'Indy, as guest, conducted it March 18, 1911, Pierre Monteux, November 23, 1923, Serge Koussevitzky, April 21, 1939, December 29, 1939, April 20, 1945 (two movements); November 23, 1945 (Paul Paray conducting). Charles Munch performed the Molto adagio in memory of Ginette Neveu, November 18, 1949. The Suite was performed under the direction of Ernest Ansermet, December 14–15, 1951; under Charles Munch, March 6–7, 1959 and November 18–19, 1960.

The instruments required are 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, harp and strings.

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opera on the same play (the play without music had been published in 1892 and first staged in Paris at the *Bouffes Parisiens,* May 17, 1893).

The first of the four movements in Gabriel Fauré's suite is the prelude to the play. Quasi adagio, it develops two themes of lyric character, and suggests the forest scene to come with a soft horn call. The second movement, *"Fileuse,"* is an entr'acte in preparation for the third act where, in a room in the castle, "Pelléas and Mélisande are discovered, Mélisande spinning with a distaff at the back of the room." It is based upon a spinning figure in triplets (andantino quasi allegretto), which is given to the violins and occasionally alternated with the viols. The "Sicilienne" was not originally intended for inclusion in the incidental music.

The Adagio is associated with the tragic closing scene where Mélisande lies dying in the presence of the aged Arkel, Golaud her husband, the physician, and the servants of the castle.

MELISANDE. Is it you, grandfather?
ARKEL. Yes, my child. What do you wish me to do?
MELISANDE. Is it true that winter is here?
ARKEL. Why do you ask?
MELISANDE. Because it is cold, and there are no more leaves.
ARKEL. Are you cold? Do you wish the windows shut?



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MELISANDE. No, no, not until the sun has sunk into the sea. It sets slowly; so winter has begun?

ARKEL. Yes. You do not like winter?

MELISANDE. Oh no. I am afraid of the cold. I dread the bitter cold.

ARKEL. Do you feel better?

MELISANDE. Yes; yes; I no longer have all those anxieties.

ARKEL. Do you wish to see your child?

MELISANDE. What child?

ARKEL. Your child. You are a mother. You have put into the world a little girl.

MELISANDE. Where is she?

ARKEL. Here.

MELISANDE. It is strange — I cannot raise my arms to take her.

ARKEL. That's because you are still very weak. I'll hold it myself; look.

MELISANDE. She does not laugh. She is little. She, too, will weep. I am sorry for her.

(The room is gradually filled with the servants of the castle, who take their places silently along the walls and wait.)

GOLAUD *(suddenly rising)*. What's this? What are all these women doing here?

THE PHYSICIAN. They are the servants.

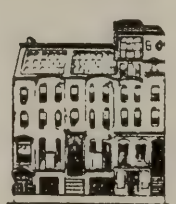
ARKEL. Who called them?

THE PHYSICIAN. Not I.

GOLAUD. Why did you come here? Nobody summoned you. What are you going to do here? What does all this mean? Answer me!

(The servants do not answer.)





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Alfred Krips

A member of the Boston Symphony since 1934 and Assistant Concertmaster since 1946, Alfred Krips has also served as Concertmaster of the Boston Pops for more than 15 years.

Born in Berlin, he studied the violin with Willy Hess—who himself had been Concertmaster of the Boston Symphony from 1904 to 1907—and began his professional career at the Berlin Opera House, where he played under such conductors as Walter, Furtwangler, Klemperer, and Richard Strauss. During this period, he also toured Europe as soloist with a chamber orchestra.

After joining the Boston Symphony at the invitation of Serge Koussevitzky, he became active in many other musical fields. A favorite of Boston Pops audiences for his sparkling solos, he has also performed with Boston chamber groups and served as a teacher at the New England Conservatory and the Berkshire Music Center.

Mr. Krips lives with his wife in Brookline. His avocation? "Listening to and playing chamber music."

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ARKEL. Do not speak so loud. She is going to sleep; she has shut her eyes.

GOLAUD. It is not —?

THE PHYSICIAN. No, no; see, she breathes.

ARKEL. Her eyes are full of tears. Now it is her soul that weeps. Why does she stretch out her arms? What does she want?

THE PHYSICIAN. Toward her child, no doubt. It's the struggle of the mother against —

GOLAUD. Now? At this moment? It must be said, say it! Say it!

THE PHYSICIAN. Perhaps.

GOLAUD. At once? Oh, oh! I must speak to her. Melisande! Melisande! Leave me alone! leave me alone with her!

ARKEL. No, no; do not approach her. Do not disturb her. Do not speak to her again. You do not know what the soul is.

GOLAUD. It's not my fault! It's not my fault!

ARKEL. Listen, listen. We must now speak in low tones. She must no longer be disturbed. The human soul is very silent. The human soul likes to go away alone. It suffers so timidly. But the sadness, Golaud — but the sadness of all that one sees! Oh! oh! oh!

(At this moment all the servants fall suddenly on their knees at the back of the room.)

ARKEL *(turning)*. What is it?

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THE PHYSICIAN *(nearing the bed and examining the body).* They are right.

(A long silence.)

ARKEL. I saw nothing. Are you sure?

THE PHYSICIAN. Yes, yes.

ARKEL. I heard nothing. So quickly, so quickly — All at once. She goes away without a word.

GOLAUD *(sobbing).* Oh! oh! oh!

ARKEL. Do not remain here, Golaud. She wishes silence now. Come, come. It is terrible, but it is not your fault. It was a little being, so peaceful, so timid, and so silent. It was a poor little mysterious being, like all of us. She is there, as though she was the big sister of her baby. Come, come. My God! My God! I shall not understand anything about it. Let us not stay here. Come; the child should not remain here in this room. She must live now in her place. It is the turn of the poor little one.

(They go out in silence.)

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VALSES NOBLES ET SENTIMENTALES

By MAURICE RAVEL

Born in Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

Ravel composed this set of waltzes as a piano piece in 1910. They were performed at a concert of the *Societé Musicale Indépendente* in the Salle Gaveau, Paris, on May 9, 1910, by Louis Aubert to whom the score was dedicated. The composer arranged the waltzes for orchestra for performance as a ballet, *"Adélaïde, ou le Langage des Fleurs,* at the Châtelet, Paris, April 22, 1912, in which Mlle. Trouhanowa took the title part and Ravel conducted the Lamoureux Orchestra. The suite was first performed as a concert number by Pierre Monteux at the Casino de Paris, February 15, 1914. It was introduced in New York at the concerts of the Symphony Society under Walter Damrosch, October 27, 1916. There were performances by the Boston Symphony Orchestra, March 11–12, 1921, January 6–7, 1950, November 28–29, 1958.

The score requires 2 flutes, 2 oboes, English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, triangle, side drum, tambourine, celesta, glockenspiel, 2 harps and strings.

IN Ravel's autobiographical sketch he writes of his *Valses Nobles et Sentimentales:* "The title is an indication of my intention to compose a chain of waltzes by the example of Schubert. After the virtuosity which was the basis of *Gaspard de la Nuit,* this is writing more clearly

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focused, solidifying the harmony and pointing the reliefs of the music. The *Valses Nobles et Sentimentales* were performed for the first time amidst protestations and boos at a concert of composers undisclosed by the S.M.I. The hearers guessed at the composer of each piece. The paternity of the *Valses* was recognized as mine – by a bare majority. The seventh seemed to me the most characteristic."

This *"Concert sans noms d'auteurs"* is said to have puzzled even Ravel's closest friends. Charles Cornet disclosed the name of their composer in the *Guide Musical* on May 28. The *"concert de danse"* given by Mlle. Trouhanowa on April 22, 1912, was another occasion in itself. Ravel conducted the orchestral version of his Waltzes, Paul Dukas the first performance of his *La Péri,* d'Indy conducted his *Istar,* and Florent Schmitt his *Tragédie de Salomé.*

Ravel set the following motto of Henri de Regnier on his piano score: *"Le plaisir délicieux et toujours nouveau d'une occupation inutile."* The spirit of this motto was evidently carried out in the ballet production which was described as "a delightful piece of early nineteenth-century artificiality, in high-waisted frocks and turbans, and puce suits and frills. Adélaïde and Loredan flirt with delicious affectation in the language of flowers throughout a ball in a violently green and blue drawing room, and fall into each other's arms at last before the balcony opening onto an impossibly blue sea, after Loredan, 'cast-

Counterpoint . . .

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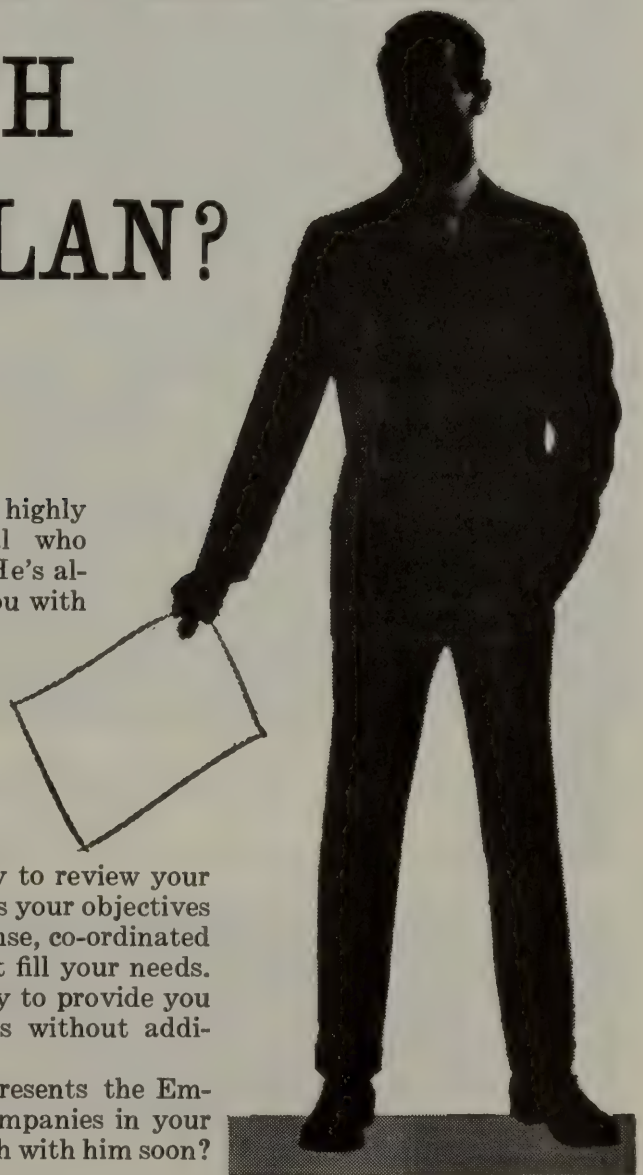
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ing at her feet a sprig of cypress to tell his despair,' has placed a pistol to his temple without firing it. The same amusing artificiality is in the theme, the staging, the dancing, and the music." Paul Rosenfeld has described the *Valses Nobles et Sentimentales* as "a slightly ironical and disillusioned if smiling and graceful and delicate commentary to the season of love."

The program contained this scenario: "Paris about 1825 at the house of the courtesan Adélaïde. A salon furnished in the style of the period. At the back a window looking out on a garden. On each side vases full of flowers are placed on stands.

"I. A ball at her house. Couples are dancing as the curtain rises. Others seated or walking are talking tenderly. Adélaïde goes and comes among her guests, breathing the odor of a tuberose (voluptuousness).

"II. Enters Loredan, elegant and melancholy. He goes toward Adélaïde and offers her a buttercup ('your beauty is most attractive'). Simpering, she accepts the tribute and fixes the flower in her bodice.

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He questions her with a look and points at hawthorn (hope) which adorns the vase on the right. She plucks from the vase on the left a sprig of syringa (fraternal love) and holds it towards him. He quickly refuses it; goes and takes an iris which portrays the burning condition of his heart. In her turn, she takes a black iris and puts mysteriously a finger on her mouth. Intoxicated, he falls at her feet, waving a sprig of heliotrope (' I love you'). She plucks two daisies ('I'll think about it') and gives one to Loredan.

"III. She strips the flower she has kept and sees that the young man loves her sincerely; but Loredan's daisy shows him that he is not loved. Again he declares his passion. She opposes the response of the flower. Little by little all the couples join in this play; the responses cause disagreements followed quickly by reconciliations. As Loredan entreats her, Adélaïde again puts the flower to the test. This time its answer is favorable.

"IV. The lovers dance, showing their sentiments, but at the end of the pas de deux, Adélaïde sees the duke enter; she stops, confused.

"V. Fanning herself with her handkerchief, she resumes the dance, but this time with an affected ingenuousness. The duke hands her a bouquet of sunflowers (vain riches), and then a casket containing a diamond necklace, with which she adorns herself. At the end of the dance she takes the flower that enriched her bodice and lets it fall at his feet. The duke picks it up.

"VI. Despair of Loredan. Ardent pursuit. Adélaïde repulses him coquettishly.

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"VII. The duke begs Adélaïde to grant him this last waltz; she declines his offer and goes in search of Loredan, who in a lonely place stands in a tragic attitude. She invites him to dance. At first he refuses, but won gradually by the tender persistence of the courtesan, he allows himself to be persuaded. All the guests join in the dance.

"VIII. The guests withdraw. The duke advances to take his leave, hoping that he will be retained. Adélaïde, with an equivocal smile, presents him with a bunch of acacia (platonic love). The duke leaves, showing somewhat his vexation.

"Loredan comes up, sad unto death. Adélaïde offers him a corn-poppy (forgetfulness). He refuses the consolatory flower and runs out with gestures of an eternal farewell.

"Left alone, lost in reflection, with eyes closed, Adélaïde inhales voluptuously the odor of the tuberose that she has put back on a stand. The window at the back of the stage is thrown open. Loredan appears, wrapped in a cloak, wild-eyed, with dishevelled hair. He walks toward Adélaïde, who seems to be unconscious of his presence. He falls on his knees, throws at her feet cypress and marigold, symbols of despair, and, taking a pistol from beneath his cloak, he puts it to a temple. Smiling, she draws a red rose from her breast, lets it drop carelessly, and falls into the arms of Loredan."

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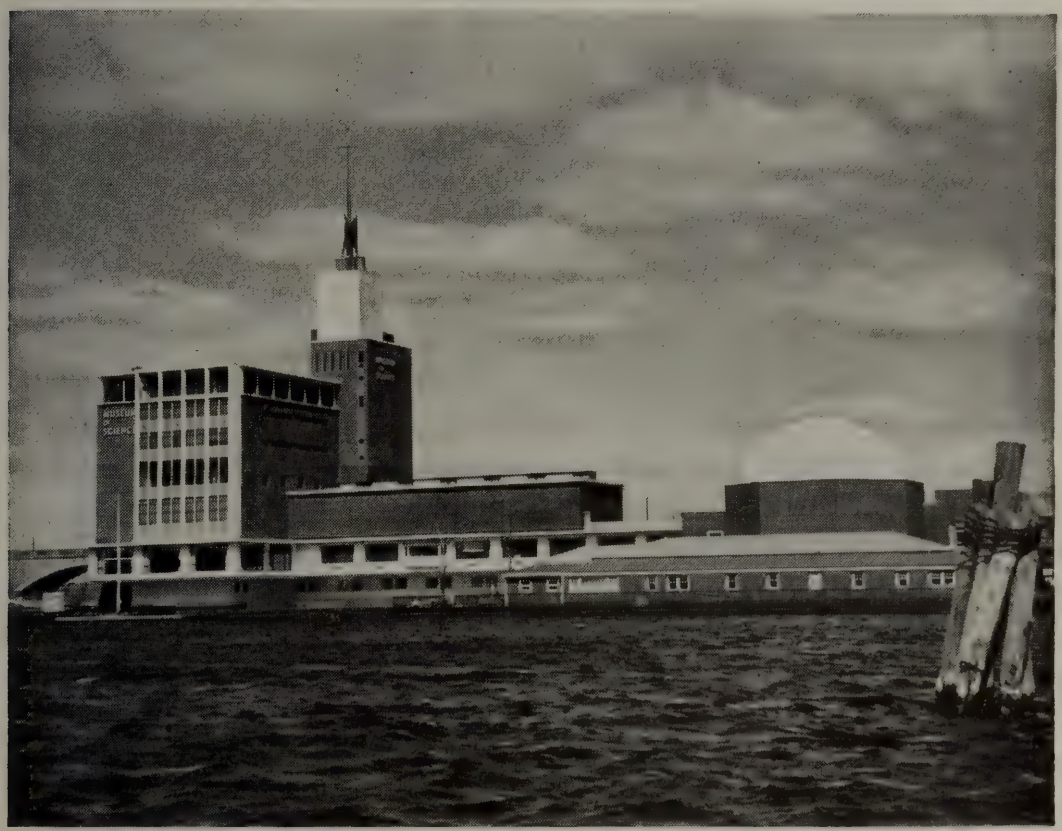
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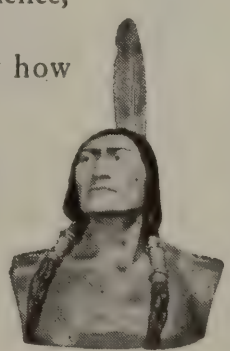


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"LA VALSE," Choroegraphic Poem
By Maurice Ravel

Born in Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

It was in 1920 that Ravel completed *"La Valse."* The piece was played from the manuscript at a Lamoureux concert in Paris, December 12, 1920. The first performance by the Boston Symphony Orchestra was on January 13, 1922.

The score requires: 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, side drum, bass drum, cymbals, tambourine, castanets, crotales, tam-tam, glockenspiel, 2 harps, and strings. The score was published in 1921, and dedicated to Misia Sert.

Ravel was approached in 1920 to compose a ballet, and chose a subject he had long since considered, and sketched as long before as 1906. He first mentioned it in a letter to Jean Marnold, the critic of the *Mercure de France:*

"It is not subtle — what I am undertaking at the moment. It is a *Grand Valse,* a sort of homage to the memory of the Great Strauss, not Richard, the other —— Johann. You know my intense sympathy for this admirable rhythm and that I hold *la joie de vivre* as expressed by the dance in far higher esteem than the Franckist puritanism. I am so little a Catholic."

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In 1920, having composed nothing except *Le Tombeau de Couperin* since the outbreak of the World War, he shut himself up in the house of his poet friend, André-Fernand Herold, in the Ardèche Vallée until *La Valse* was completed. The piece did nothing to mend his relations with Diaghileff, strained by *Daphnis et Chloé,* which as a ballet had not succeeded. Diaghileff did not consider *La Valse* suitable for his purposes, and did not produce it.

Ravel based his *"poème chorégraphique,"* upon measures which one of the Strausses might have written, but used them with implications quite apart from the light abandon and sweet sentiment which old Vienna offered him. Ravel gives the tempo indication: "Movement of a Viennese waltz," and affixes the following paragraph to his score: "At first the scene is dimmed by a kind of swirling mist, through which one discerns, vaguely and intermittently, the waltzing couples. Little by little the vapors disperse, the illumination grows brighter, revealing an immense ballroom filled with dancers; the blaze of the chandeliers comes to full splendor. An Imperial Court about 1855."

Raymond Schwab, listening to the first performance in Paris, discerned in the music an ominous undercurrent. "To the graces and languors of Carpeaux is opposed an implied anguish, with some Prod'homme exclaiming 'We dance on a volcano.'" H. T. Parker described the gradual definition of the waltz rhythm from "shadowy, formless spectres of dead waltzes, drifting through gray mists. . . .



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"Then ensues a succession, as it were, of waltzes. The waltz sensuous and languorous, the waltz playful and piquant, the waltz sentimental, the waltz showy, the waltz strenuous – the waltz in as many variants and as many garbs as Ravel's imagination and resource may compass. Like sleep-chasings, waltz succeeds waltz; yet Ravel is wide-awake in the terseness with which he sums and characterizes each, in the vivid and artful instrumental dress every one receives. . . . Of a sudden, the chain of waltzes seems to break. Fragments of them crackle and jar, each against each, in the tonal air. The harmonies roughen; there are few euphonies; through a surface-brilliance, harsh progressions jut; that which has been sensuous may, for the instant, sound ugly. As some say, here is the music that imaginative minds write in this world of the aftermath of war. . . . On the surface, the sensuous glow and glint of neurotic rapture – 'Dance that ye may not know and feel.' Below the surface, and grating rude and grim upon it, are stress and turbulence, despairs and angers equally ugly, and, maybe, nigh to bursting. A troubled 'apotheosis,' then, in these culminating measures of the waltz in this world of ours."

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"DON'T SHOOT THE CRITIC . . ."

(From an editorial in the "Boston Globe," January 6, 1963)

COULD anything be harder to write about than music? For what is it? No sooner is it than it is not; at one and the same time "process and reality," in the very act of becoming, it perishes.

Boston over the years has enjoyed a dynasty of distinguished critics, more especially in this past half century. Expected, perhaps unfairly, to "double in brass," as reviewers of both music and drama, Philip Hale, for decades at the *Boston Herald,* and H. T. Parker, likewise at the *Transcript,* were nationally eminent. Hale was happier with music than with plays, and more the scholar in criticism; Parker was unique in his ability to convey in words (a good many of them, it is true) the emotional impact of a performance. He once, toward the end of a season, exclaimed:

"No one who hasn't tried it would ever believe how emotionally exhausting this work can be!"

For reviewers' work is the public's play. We go for enjoyment; and so do they, but an enjoyment more austere, late at night slaving over their copy against a deadline. It is a life almost as relentless as that of

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a touring performer, the actor's, the musician's, or the dancer's, as to which more than one has testified: "This takes the constitution of an ox and the passion of a fanatic. No one would do this unless not to be doing it would leave his life devoid of meaning."

• •

Where, in expository writing, is a discipline more severe than to write about performances of music? What is there to write about? Sounds? Strange, complex, baffling, beautiful? Even when readily apprehensible as beauty, the critic next finds himself entangled in age-old quandaries of æsthetics: "What is beautiful, and why?" Yet write these critics do, and, for the more part, lucidly, and are eagerly read. Then picture the difficulty of doing this in an epoch like the present one, when not music alone but all of the arts seem to have gone off their rockers.

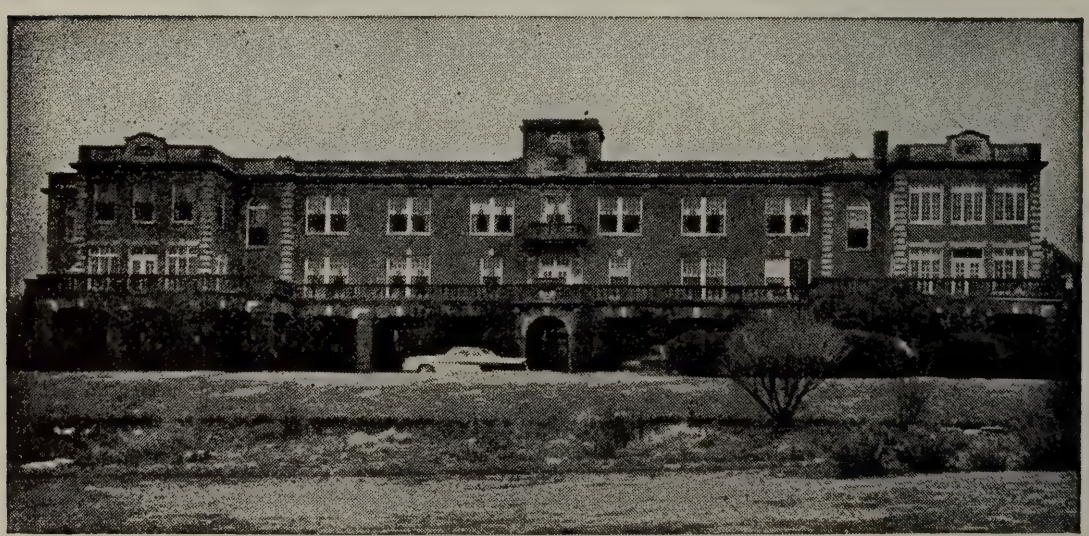
Thankless and ephemeral though the reviewing of music and drama may often seem, much of it does stick. New York's imperial dynasty is still imposing: Aldrich, the old Olympian; Huneker the unique; Lawrence Gilman, sensitively perceptive; Pitts Sanborn the scholarly; Finck, who also wrote an excellent two-volume fighting life of Wagner;

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And there is one more example: the choicest strings and woodwinds of the Boston Symphony asked recently to play a part in the beautiful Emmanuel Church service for the late Cyrus Durgin of the *Globe,* and only last week, a large part of the Symphony program was devoted to the role he played in the musical life of Boston. Thus were respect and affection shown for a critic with whose opinions even musicians would not always agree — and quite properly. For a person would not be a critic if everyone agreed with him.

Critics perform a service immeasurably vital to the public; they foster the arts from day to day, and this, year after year, decade after decade. What the cultural literacy of this old Boston town owes them is a debt immeasurable and unpayable. That sign in the Western dance hall requested patrons not to shoot the pianist. Let us revise it:

"Don't shoot the critic. He is doing his best!"

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THE AUTUMNAL CÉSAR FRANCK

IT CAN be said of Franck, as of no other composer in the halls of fame, that until the age of fifty he had neither achieved public attention, nor indeed, until *The Redemption* of 1870, found himself as a composer. He was known as an organist (a musical species then not highly rated in Paris), who gave organ lessons at the Conservatoire by the good fortune of a recent appointment, and as a teacher of piano who went about from house to house, also taking any job as accompanist that would add a few francs to the small family budget. He had composed, perhaps with many secret hopes, and from the age of nineteen, many pieces for piano, for organ, for voices (mostly for church use). There

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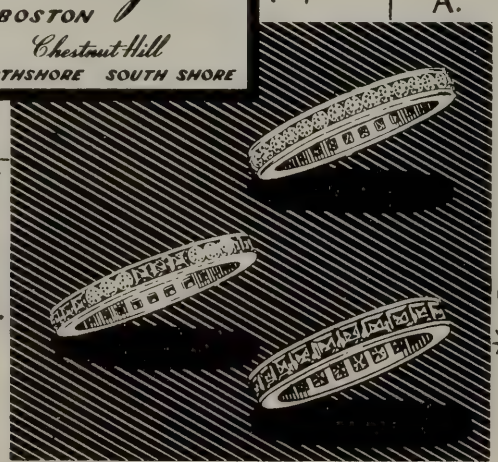
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was an oratorio, *Ruth,* of 1846, an opera comedy, *Le Valet de Ferme* (1852), a Mass, many smaller works, while *The Beatitudes* was a project for years uncompleted. It was futile for his devotees later on to raise the cry of "Neglect!" Not one of his works before the *Panis Angelicus* of 1872 is performed now, except as a curiosity.

Franck for the most part followed the line of mediocrity then current, indeed showing glimpses of a finer musical quality which attracted the attention of discerning individuals. Liszt befriended him as a youth and carried his Opus 1 (the trios of 1841) to Germany for performance. Von Bülow wrote him warm letters. He was continually singled out as a composer of promise at home (that is to say, in France; he was technically a Belgian until 1872), but still by individuals. Vallas* demonstrates how the music of the early Franck found frequent performances of which d'Indy has told us nothing, and encouraging attention in the press. Skeptical critics were in evidence, but they were in the minority.

That Franck never pushed his cause nor obtruded his creative ambitions will not alone explain his slow development. For one thing, circumstances were against him. His father, with no apparent under-

* ***César Franck***, by Léon Vallas, translated by Hubert Foss (George G. Harrap and Co., Ltd., London, 1951). The definitive biographer of Debussy here supplants what he calls d'Indy's "hagiolatry" with an illuminating factual record, to which this account is largely indebted.

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standing of his son's character, dominated him from childhood and systematically groomed him to dazzle the world as a piano virtuoso, having named him César-Auguste. The name must have been a cross to the mild young man, especially when he was the subject of constant sly irony from patronizing critics who compared his efforts as composer and as pianist with the earlier but more successful efforts of the Imperial Caesar to conquer the country then called "Gaul." On coming of age, César-Auguste dropped the "Auguste" with alacrity.

Poorly paid for his efforts as teacher and organist, Franck had to devote most of his time for many years to routine, and very little to composing. But there was a more serious reason than this. Franck, with pure classical tendencies and a keen aptitude in counterpoint, was surrounded by music of superficial standards. The organs of Paris were inadequate until Franck was appointed to the church of Ste. Clotilde, which had a fine one with, incidentally, adequate pedals. Bach was little played. What Franck plainly needed was a clear and gleaming purpose, a sharp power of rejection. This last, for the greater part of his life, he sadly lacked. He would express his delight in the music of another which was obviously shoddy, or smile complacently over an effort of his own which was lame and impotent.

Debussy (in *Monsieur Croche*) pointed out as Franck's most outstanding trait his "ingenuousness." His simplicity was his saving grace,

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but it was also his undoing. He would listen to almost anyone's advice. He would accept any text if the subject appealed to him, and he usually received miserable ones such as *The Beatitudes,* before which in Debussy's words "even the most stout-hearted man must recoil." As Debussy further put it, "he was a man without malice to whom the finding of a beautiful harmony was sufficient for a whole day of contentment."

This is not the principle of development. Nor is it the principle of revolt, and the spirit of revolt he had eventually to find, for his true nature, Walloon, French, Austrian, mystic — what you will — was completely at odds with every musical tendency about him. The older men in the seats of fame in France were Meyerbeer, Rossini, Adam, Thomas, Offenbach, Gounod, composers of the theatre, which was never his field. His younger contemporaries, Massenet, Lalo, Bizet, Delibes, Saint-Saëns, were also not unconnected with the theatre (where, of course, profit lay). Nor were they any closer to the Bachian spirit of religious contemplation. Berlioz must be mentioned separately as an exception to all category. He was something of an atheist, and in other ways Franck's opposite. Their association was never close, although Franck admired him and borrowed a few ideas. Fauré, Franck's junior by twenty-three years, developed slowly and late for

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much the same reason that Franck did. Franck's ear was alert to the great past masters, Bach and Beethoven in particular, and as d'Indy tells us, to the *Lieder* of Schubert, the piano music of Schumann. Méhul was one of his minor gods. Liszt he admired and copied. Félicien David, who started a passing craze for exotic coloring, touched him as well.

He was infected, as were all others for a time, by the Wagnerian domination. Franck heard the first act of *Tristan* at the Lamoureux concerts in 1884 (lacking the price of a journey to Bayreuth) and was enthralled. He took more than a hint from that sudden inundation of passion and of chromaticism. But did not Bach and Mozart find sustenance outside of their immediate (and limited) surroundings? The proof of Franck's true stature was that he at last transformed the

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ideas of others into his own image. D'Indy coins a word for this phenomenon: *"originaliser."*

At the age of fifty, Franck began to emerge from his obscurity. He had had, and continued to have, many devoted friends who believed in his music because it reflected the sweet nature of the little, unnoticed man whom they loved. Their enthusiasms were of little avail, because enthusiasm is never really shared except at first hand. When people in numbers actually heard the articulate Franck, which is to say after his death, the Symphony having preceded his death by one year, they responded quickly enough.

One step in this direction was the founding, in 1870, of the *Société Nationale* by Saint-Saëns and Bussine. The tastes of the Society were diverse, but their motto, inspired by patriotism for a defeated France, was *"Ars Gallica,"* and their purpose was "to act in brotherly unity." Since the *Société Nationale* consisted of Franck's devoted friends, Massenet, Fauré, Guiraud, Dubois, Duparc, soon to be joined by d'Indy, in deference to their senior member the group gave performances of Franck's music almost weekly to all who would come and listen.

The real awakener however was the Piano Quintet of 1879. It revealed a new Franck, an unchurchly Franck of open Romantic fervor, of mounting periods, with a sensuousness that must have derived from

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Wagner, but which was more chaste, and no mere copy of Wagner. The music immediately took hold of its audiences, but disturbed some of the master's purer adherents. One wonders why d'Indy, minutely analyzing each major work, slides quickly past the Quintet.

Deliberately studying the musical forms then current and successful, Franck tried his hand at each. He produced two symphonic poems (*Les Éolides* and *Le Chasseur Maudit*), the *Variations symphoniques* (for Diémer), the Quintet, the String Quartet (which Ysaye fell upon in 1889 and played far and wide), the Symphony.

From 1872, Franck began to be increasingly noticed and respected. In that year he was made Professor of Organ at the *Conservatoire.* The red ribbon of the Legion of Honor tardily came to him. By force of circumstances not of his own making he found himself at the head of the *Société Nationale* in place of the much peeved Saint-Saëns. The number of followers increased and became a cult. The Franckists had their day, as the fervid style of the master was perpetuated in the music of Lekeu, Chausson, and Duparc. But only too soon the *Pelléastres* took the center of attention.

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The Symphony by César Franck had its first performance by the Conservatoire Orchestra of Paris, February 17, 1889. The symphony reached Germany in 1894, when it was performed in Dresden; England in 1896 (a Lamoureux concert in Queen's Hall). The first performance by the Boston Symphony Orchestra was on April 15, 1899, Wilhelm Gericke, conductor.

The Symphony is scored for 2 flutes, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons, 4 horns, 2 trumpets, 2 cornets-à-pistons, 3 trombones and tuba, timpani, harp and strings.

IT IS not hard to sympathize with the state of mind of Franck's devoted circle, who beheld so clearly the flame of his genius, while the world ignored and passed it by. They were naturally incensed by the inexplicable hostility of some of Franck's fellow professors at the Conservatoire, and moved to winged words in behalf of their lovable *"maître,"* who, absorbed and serene in his work, never looked for either performance or applause — was naïvely delighted when those blessings sparingly descended upon him.

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To probe back into the circumstances which surrounded the composition of Franck's Symphony and its performance in the musical Paris of 1889 is to revive a controversial spirit which no longer exists. This Symphony, which is now generally recognized for its worth in the standard repertoire, was for years after the death of its composer a subject for discussion and disagreement. Those who lived and worked with Franck found his music expressive of the master they loved and welcomed it accordingly. They were indignant with those who gave no more than passing attention to the obscure organist of the Conservatoire.* These reluctant musicians were annoyed that the otherwise unassertive teacher had the effrontery to compose music out of the expected pattern. If Franck was aware of this surrounding controversy he gave no sign of being disturbed by it. It is more than probable that the ardent claims made by his fellow members in the Société Nationale spurred the passive indifference of musicians "outside" into active rejection.

Vincent d'Indy's book on the *"Maître"* has long been accepted as the

* D'Indy pours just derision upon the ministry who, as late as August, 1885, awarded the ribbon of Chevalier of the Legion of Honor to "Franck (César Auguste), professor of organ."

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gospel of the Franck movement, but it cannot stand eternally as a clear and just account. His description, for example, of the first performance of the Symphony at the Conservatoire leans rather heavily on the official resistance within the institution and the spiteful remarks by various musicians with which it was greeted. It is true that Jules Garcin, the conductor at the Conservatoire, brought the Symphony to performance by his "benevolent obstinacy," as d'Indy has called it, against a dead weight of reactionary reluctance; that a conductor like Lamoureux, who had come to grief with *Les Éolides,* fought shy of the Symphony when approached in its behalf. D'Indy's anecdote that "a professor at the Conservatoire," whom he did not name, dismissed the Symphony for using such an unsymphonic instrument as an English horn, has been perhaps over-quoted, since it was nothing more than somebody's conversational remark. His attack on Gounod is more serious, for the man is named, while the remark, printed in italics, was also conversational. D'Indy quotes Gounod as calling the Symphony, before a "cortège of male and female adorers,"



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the "affirmation of incompetence, pushed to dogmatic lengths."* Since d'Indy was not one of the *"adulateurs,"* he may have picked it up at second hand. Léon Vallas takes d'Indy to task on this. "Both the opinion and the meaningless jargon in which it is couched seem improbable in the last degree. According to another anecdote, told by Georges Rodenbach in *Figaro* on December 24, 1896, Gounod is reported as saying 'It is the negation of music.' That remark too seems hardly credible. Whatever differences in outlook and taste separated the two old friends, Gounod always recognized the mastery of his fellow-musician. If at times he criticized certain of Franck's tendencies — his excessive refinement and his lack of simplicity — he never ceased to acclaim him as a great artist. One need attach no importance to certain solemn pontifical utterances of the composer of

* *"L'affirmation de l'impuissance poussée jusq'au dogme."*



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Faust, bandied about, distorted, and twisted out of recognition by the malignancy of the public."

Franck's Symphony was inevitably compared with the Symphony by Saint-Saëns in C minor, which had been introduced on January 9, 1887. D'Indy has claimed that Franck could not have known the Symphony at the time, but Vallas retorts with the statement that "Sketches for Franck's Symphony were jotted down during two months of the summer of 1887 — that is, six months and more after the publication and performance of the Saint-Saëns." That both symphonies lean to the color of the organ and that both have a cyclic recurrence need only mean that both were composed at a time when such traits were likely. The opinion of Bellaigue that "One is night, the other day; in the Saint-Saëns one breathes freely; in the Franck one is stifled and dies" may be contrasted with the opinion of d'Indy that "the final impression of doubt and sadness" felt in the Symphony of Saint-Saëns has its exact opposite in Franck's Symphony, which

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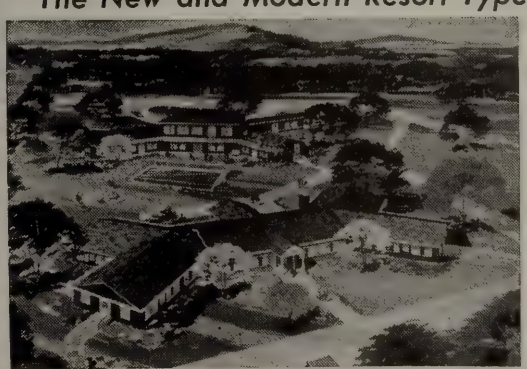
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The impatience of the Franck disciples extended, less reasonably, to the public which allowed him to die before awaking to the urgent beauty of his art. Ropartz, for instance, tried to console himself with the philosophical reflection: "All true creators must be in advance of their time and must of necessity be misunderstood by their contemporaries: César Franck was no more of an exception to this rule than other great musicians have been; like them, he was misunderstood." A study of the dates and performances, which d'Indy himself has listed, tends to exonerate the much berated general public, which has been known to respond to new music with tolerable promptness when they are permitted to hear it even adequately

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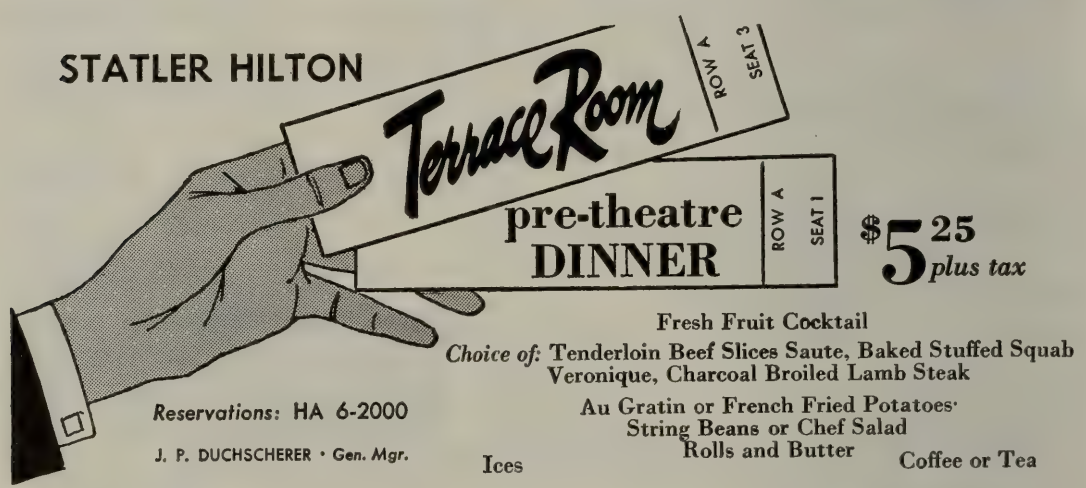
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presented. The performances of Franck's music while the composer lived were patchy and far between.

Through almost all of his life, Paris was not even aware of Franck. Those who knew him casually or by sight must have looked upon him simply as a mild little organist and teacher at the Conservatoire, who wrote unperformed oratorios and operas in his spare time. And such indeed he was. It must be admitted that Franck gave the world little opportunity for more than posthumous recognition — and not so much because this most self-effacing of composers never pushed his cause, as because his genius ripened so late. When he had reached fifty-seven there was nothing in his considerable output (with the possible exception of *La Rédemption* or *Les Éolides*) which time has proved to be of any great importance. *Les Béatitudes,* which he completed in that year (1879) had neither a full nor a clear performance until three years after his death, when, according to d'Indy, "the effect was overwhelming, and henceforth the name of Franck was surrounded by



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a halo of glory, destined to grow brighter as time went on." The masterpieces — *Psyché,* the Symphony, the String Quartet, the Violin Sonata, the Three Organ Chorales, all came within the last four years of his life, and the Symphony — that most enduring monument of Franck's genius — was first performed some twenty months before his death. In the last year of his life, musicians rallied to the masterly new scores as soon as they appeared, and lost no time in spreading the gospel of Franck — a gospel which was readily apprehended. Ysaye played the Violin Sonata (dedicated to him) in town after town; the Quartet was performed at the Salle Pleyel by the *Société Nationale de Musique* (April 19, 1890), and the whole audience, so we are told, rose to applaud the composer. And after Franck's death, his music, aided (or hindered) by the zealous pronouncements of the militant school which had grown at his feet, made its way increasingly to popular favor.

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"WHAT CAN I DO TO HELP THE SYMPHONY?"

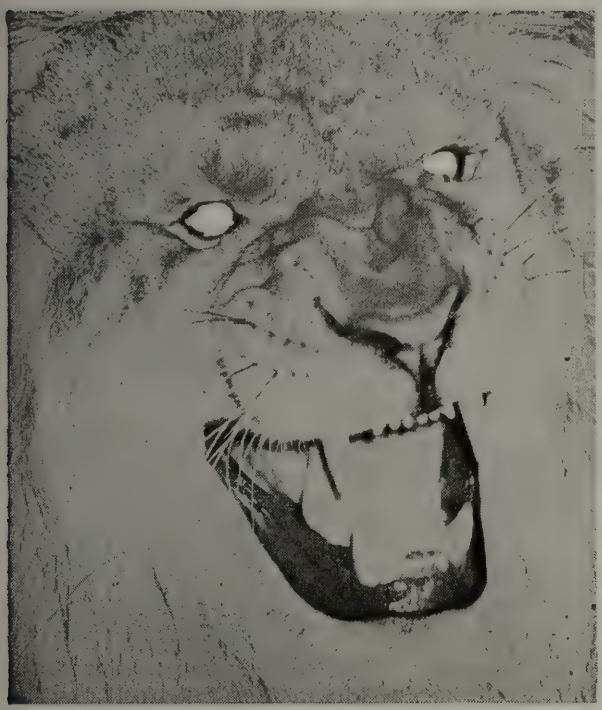
by HENRY B. CABOT

President, Board of Trustees

My love of music and my interest in the Boston Symphony Orchestra started as a kid when my mother took me to some concerts. That was when Karl Muck was the conductor. Since the early 1930's I have been active in its management. The reservoir of good will which the Orchestra has in this community is enormous. Many, many times I am asked, "What can I do for the Symphony?" My standard answer is, "Join the Friends of the Boston Symphony Orchestra." Some people want to do more than just make a contribution to the Orchestra—which constitutes membership in the Friends—but as contributions are life blood to the Orchestra, there is nothing more a person can do unless he wants to help raise money from others.

Many people think that Boston's Orchestra lives in a financial ivory tower. Nothing could be farther from the truth. It costs two and a half million dollars each year for the operation of the Orchestra. The average symphony orchestra in this country earns 57% of its expenses through the sale of tickets and from radio, television and recording fees. We earn 80% to 90% of our expenses. We can not sell more tickets as we now sell them all, and at pretty high prices. We can not give more concerts without sacrificing quality. Income from endowments is not enough to fill the gap and so we must rely on the "Friends of the Boston Symphony Orchestra" to make ends meet. They are essential to its existence and make it possible for us to live up to the charge of excellence which was placed upon the Orchestra by Major Higginson when he founded the Boston Symphony in 1881.

Reprinted from BOSTON Magazine, October 1962.
Published by the Greater Boston Chamber of Commerce.



Pulling a prospect's eye balls out of their sockets isn't necessary to make your printing better but we are capable of doing this should it be required. Many will say this is an odd approach; however, to those who do, this has succeeded at least to get you to focus your attention and we hope, digest our message.

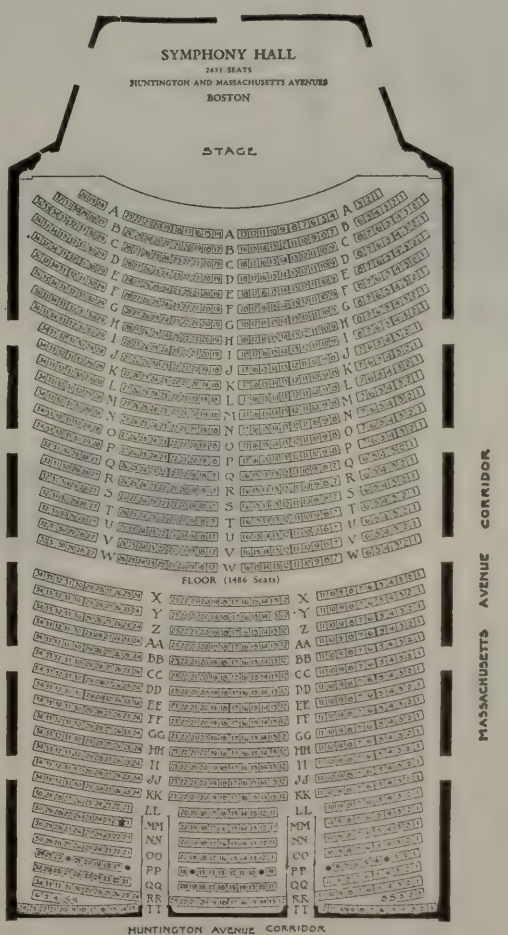
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In other cities than Boston, the orchestra established itself more firmly than ever. During Nikisch's final season, 1892–93, the reports of standing room only in New York, Philadelphia and Baltimore, provided an encouraging index of the success of the southern trips.

No. 4 of a series



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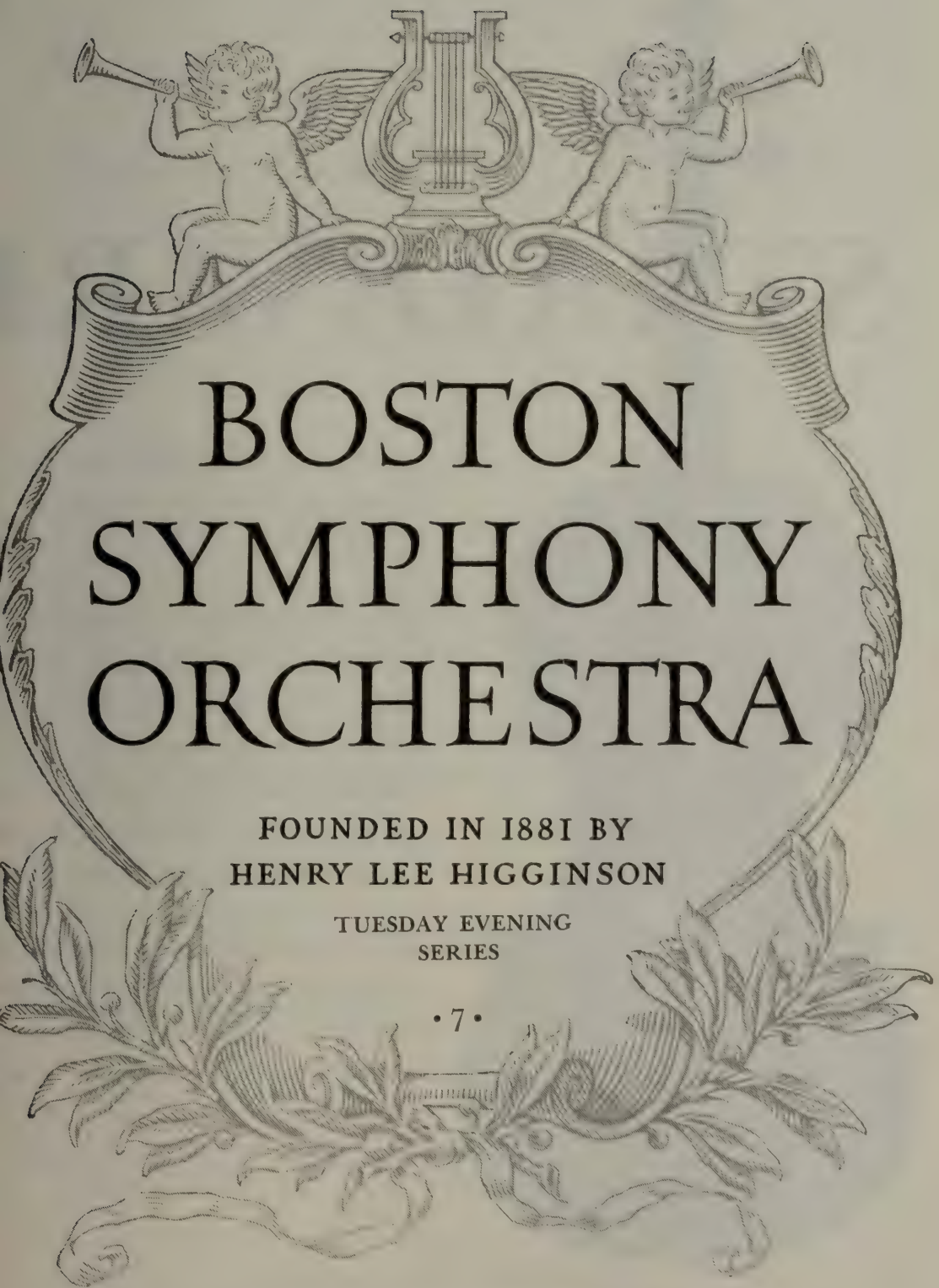
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with historical and descriptive notes by

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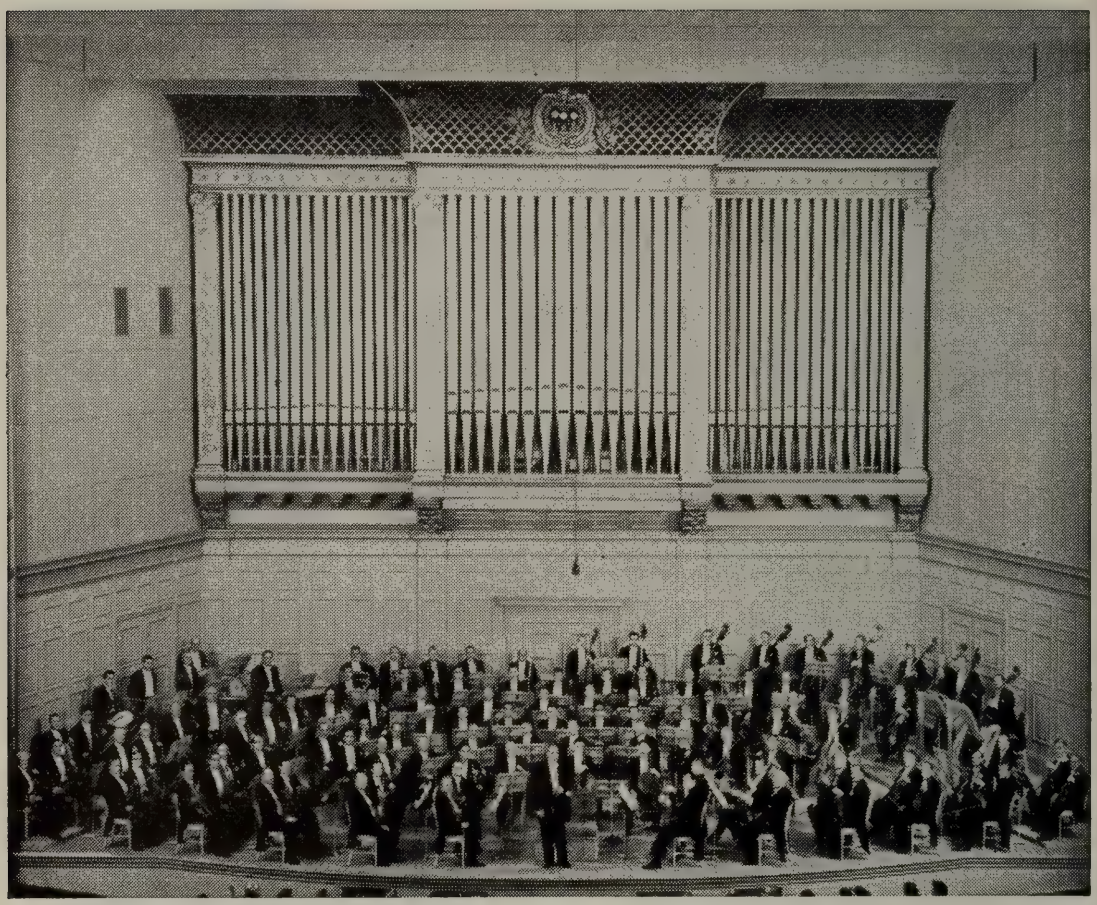
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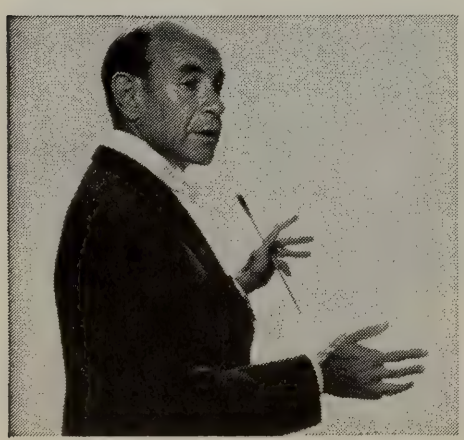
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CHARLES MUNCH – INTERNATIONAL CONDUCTOR

Since his last concert as the Music Director of this Orchestra, when Dr. Munch gave us a memorable performance of Beethoven's Ninth Symphony at Tanglewood on August 26 (as he had previously in Symphony Hall on April 28), he has been continuously active as a guest conductor in many parts of the world. His engagement for this and two more weeks in Boston follows much travel. In September he led the *Orchestre National de la Radiodiffusion Française* in Europe (Besançon, France, and Montreux, Switzerland), and in the following month conducted many concerts on its tour of the United States and Canada. He also conducted the Symphony Orchestra of Montreal in November, and in December returned to Europe to conduct in Lausanne and Geneva. From there he flew to Tokyo to conduct several concerts by the Japan Philharmonic Orchestra. After filling engagements to lead the orchestras of Chicago, Pittsburgh, and Philadelphia, he will return to Boston to conduct Debussy's *The Martyrdom of Saint Sebastian* on March 29–30 and April 2. In the month of April he is to conduct in London, Florence, Turin and Rome.

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EXHIBITION

The paintings of four artists comprise the exhibition now in the Gallery. They are Roger W. Curtis, Aldro Thompson Hibbard, Ken Gore, and William James Flynn.

• •

THE COUNCIL OF FRIENDS

The Council of Friends of the Boston Symphony Orchestra held its second annual meeting in Symphony Hall at a luncheon last Friday. It was preceded by a meeting of the Executive Committee. The arrangements were made by Mrs. Robert Hopkins. Those who spoke at the luncheon were Mrs. Louis W. Cabot, Mrs. Norman L. Cahners, Mrs. Harris Fahnestock, Jr., as well as Mr. Cabot.

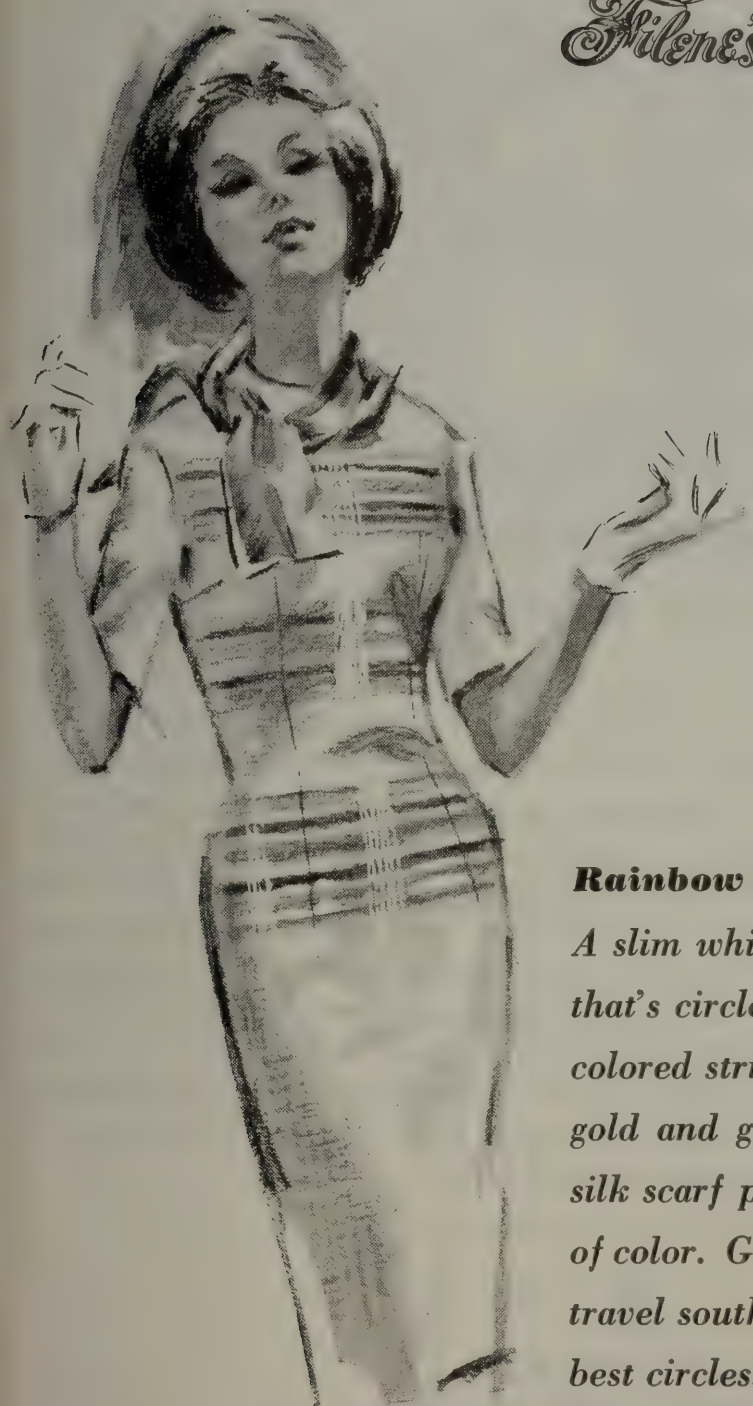
The Council announced a plan for a large number of parties to be sponsored by them, to which Friends of the Orchestra will be invited. The parties will be on Sunday, March 31st, and will be held simultaneously at widely distributed points.

THE EARLIEST MEMORIES

Two communications from subscribers who have heard this Orchestra under all its conductors have been prompted by a letter quoted in this space from Charles R. Nutter. They are Mrs. Robert B. Greenough of Milton, and Miss Margaret Ruthven Lang of Boston. Miss Lang writes: "It was in the '80's that I heard the Orchestra under Henschel, in my 'teens; for I am now 95 years old and still going to the beloved BSO."



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Did you ever stop to think how many composers there are whose last names begin with B? Bach, Beethoven, Brahms, Berlioz, Bartok, Borodin are the ones you'd probably name right off. On second thought you might add Britton, Buxtehude and Bellini to your list. Just when you think you'd named them all, Blackwood, Bloch and Berger might occur to you. In the same way, people who have made out their wills often discover a little later on, that there are important additions that should be included. You see, keeping a will up to date is just as essential as making it out. A will is your only guarantee that your estate will be disposed of as you wish. So be sure it's complete. If you'd like to review the whys and wherefors of will-making, we suggest you write us for a complimentary copy of "When There's a Will." It's easy to read and — oh yes, there's Samuel Barber, too. You see?

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Seventh Program

TUESDAY EVENING, JANUARY 22, *at* 8:30 *o'clock*

CHARLES MUNCH, *Conductor*

FAURÉ "Pelléas et Mélisande," Suite from the Incidental Music to Maeterlinck's Tragedy, *Op.* 80

I. Prelude: Quasi adagio
II. "Fileuse": Andantino quasi allegretto
III. Sicilienne: Allegretto molto moderato
IV. "The Death of Mélisande"; Molto adagio

RAVEL
- Valses Nobles et Sentimentales
 Modéré — Assez lent — Modéré — Assez animé — Presque lent — Assez vif — Moins vif — Epilogue: Lent
- *La Valse, Choreographic Poem

INTERMISSION

FRANCK *Symphony in D minor

I. Lento; Allegro non troppo
II. Allegretto
III. Allegro non troppo

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"PELLÉAS AND MÉLISANDE," Orchestral Suite, *Op.* 80, taken from the Stage Music to Maeterlinck's Play

By Gabriel Fauré

Born in Pamiers (Ariège), France, May 12, 1845; died in Passy, November 4, 1924

Composed in 1898, Fauré's incidental music to Maeterlinck's play was first heard in the production given in London, June 21, 1898, with Mrs. Patrick Campbell. There was a performance at the Boston Theatre in Boston, also by Mrs. Campbell's company, April 12, 1902. The suite drawn from the music was first performed at a Lamoureux concert in Paris, February 3, 1901. It was introduced in Boston at a concert of the New England Conservatory Orchestra, March 8, 1904. There was a performance by the Boston Symphony Orchestra, December 17, 1904, and again December 2, 1905. Vincent d'Indy, as guest, conducted it March 18, 1911, Pierre Monteux, November 23, 1923, Serge Koussevitzky, April 21, 1939, December 29, 1939, April 20, 1945 (two movements); November 23, 1945 (Paul Paray conducting). Charles Munch performed the Molto adagio in memory of Ginette Neveu, November 18, 1949. The Suite was performed under the direction of Ernest Ansermet, December 14–15, 1951; under Charles Munch, March 6–7, 1959 and November 18–19, 1960.

The instruments required are 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, harp and strings.

"*PELLÉAS ET MÉLISANDE,*" with Fauré's incidental music, was produced four years before the first performance of Debussy's

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opera on the same play (the play without music had been published in 1892 and first staged in Paris at the *Bouffes Parisiens,* May 17, 1893).

The first of the four movements in Gabriel Fauré's suite is the prelude to the play. Quasi adagio, it develops two themes of lyric character, and suggests the forest scene to come with a soft horn call. The second movement, *"Fileuse,"* is an entr'acte in preparation for the third act where, in a room in the castle, "Pelléas and Mélisande are discovered, Mélisande spinning with a distaff at the back of the room." It is based upon a spinning figure in triplets (andantino quasi allegretto), which is given to the violins and occasionally alternated with the violas. The "Sicilienne" was not originally intended for inclusion in the incidental music.

The Adagio is associated with the tragic closing scene where Mélisande lies dying in the presence of the aged Arkel, Golaud her husband, the physician, and the servants of the castle.

MELISANDE. Is it you, grandfather?
ARKEL. Yes, my child. What do you wish me to do?
MELISANDE. Is it true that winter is here?
ARKEL. Why do you ask?
MELISANDE. Because it is cold, and there are no more leaves.
ARKEL. Are you cold? Do you wish the windows shut?



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MELISANDE. No, no, not until the sun has sunk into the sea. It sets slowly; so winter has begun?

ARKEL. Yes. You do not like winter?

MELISANDE. Oh no. I am afraid of the cold. I dread the bitter cold.

ARKEL. Do you feel better?

MELISANDE. Yes; yes; I no longer have all those anxieties.

ARKEL. Do you wish to see your child?

MELISANDE. What child?

ARKEL. Your child. You are a mother. You have put into the world a little girl.

MELISANDE. Where is she?

ARKEL. Here.

MELISANDE. It is strange — I cannot raise my arms to take her.

ARKEL. That's because you are still very weak. I'll hold it myself; look.

MELISANDE. She does not laugh. She is little. She, too, will weep. I am sorry for her.

(The room is gradually filled with the servants of the castle, who take their places silently along the walls and wait.)

GOLAUD *(suddenly rising)*. What's this? What are all these women doing here?

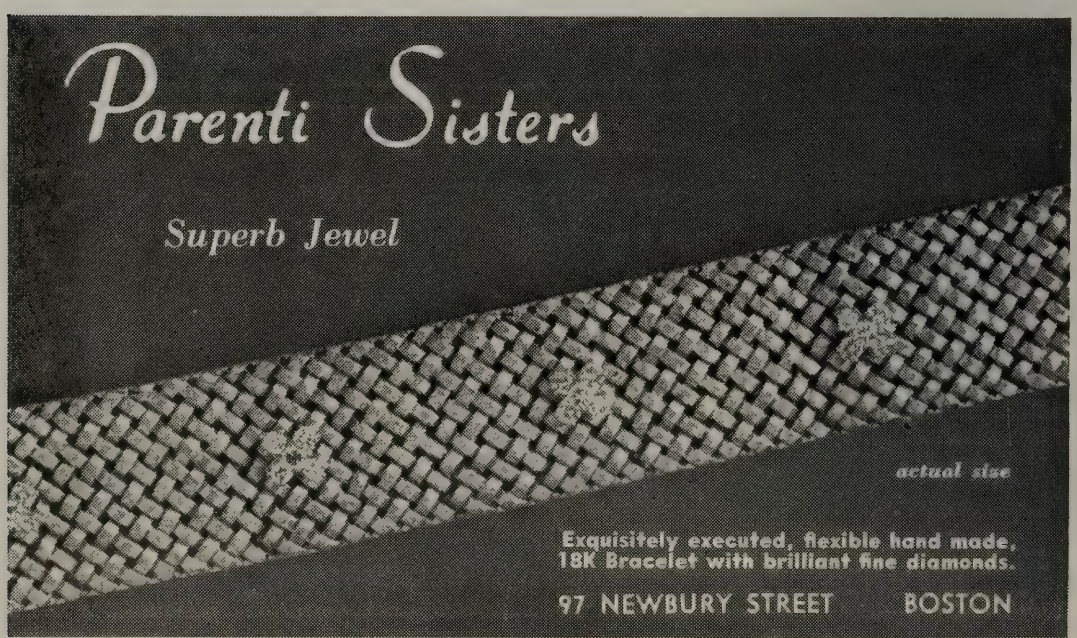
THE PHYSICIAN. They are the servants.

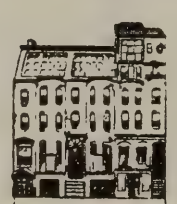
ARKEL. Who called them?

THE PHYSICIAN. Not I.

GOLAUD. Why did you come here? Nobody summoned you. What are you going to do here? What does all this mean? Answer me!

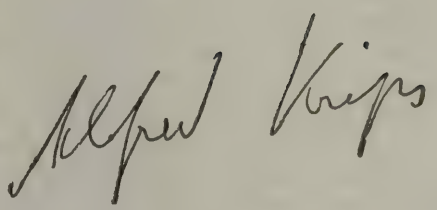
(The servants do not answer.)





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A member of the Boston Symphony since 1934 and Assistant Concertmaster since 1946, Alfred Krips has also served as Concertmaster of the Boston Pops for more than 15 years.

Born in Berlin, he studied the violin with Willy Hess—who himself had been Concertmaster of the Boston Symphony from 1904 to 1907—and began his professional career at the Berlin Opera House, where he played under such conductors as Walter, Furtwangler, Klemperer, and Richard Strauss. During this period, he also toured Europe as soloist with a chamber orchestra.

After joining the Boston Symphony at the invitation of Serge Koussevitzky, he became active in many other musical fields. A favorite of Boston Pops audiences for his sparkling solos, he has also performed with Boston chamber groups and served as a teacher at the New England Conservatory and the Berkshire Music Center.

Mr. Krips lives with his wife in Brookline. His avocation? "Listening to and playing chamber music."

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ARKEL. Do not speak so loud. She is going to sleep; she has shut her eyes.

GOLAUD. It is not —?

THE PHYSICIAN. No, no; see, she breathes.

ARKEL. Her eyes are full of tears. Now it is her soul that weeps. Why does she stretch out her arms? What does she want?

THE PHYSICIAN. Toward her child, no doubt. It's the struggle of the mother against —

GOLAUD. Now? At this moment? It must be said, say it! Say it!

THE PHYSICIAN. Perhaps.

GOLAUD. At once? Oh, oh! I must speak to her. Melisande! Melisande! Leave me alone! leave me alone with her!

ARKEL. No, no; do not approach her. Do not disturb her. Do not speak to her again. You do not know what the soul is.

GOLAUD. It's not my fault! It's not my fault!

ARKEL. Listen, listen. We must now speak in low tones. She must no longer be disturbed. The human soul is very silent. The human soul likes to go away alone. It suffers so timidly. But the sadness, Golaud — but the sadness of all that one sees! Oh! oh! oh!

(At this moment all the servants fall suddenly on their knees at the back of the room.)

ARKEL *(turning)*. What is it?

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THE PHYSICIAN *(nearing the bed and examining the body).* They are right.

(A long silence.)

ARKEL. I saw nothing. Are you sure?

THE PHYSICIAN. Yes, yes.

ARKEL. I heard nothing. So quickly, so quickly — All at once. She goes away without a word.

GOLAUD *(sobbing).* Oh! oh! oh!

ARKEL. Do not remain here, Golaud. She wishes silence now. Come, come. It is terrible, but it is not your fault. It was a little being, so peaceful, so timid, and so silent. It was a poor little mysterious being, like all of us. She is there, as though she was the big sister of her baby. Come, come. My God! My God! I shall not understand anything about it. Let us not stay here. Come; the child should not remain here in this room. She must live now in her place. It is the turn of the poor little one.

(They go out in silence.)

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VALSES NOBLES ET SENTIMENTALES

By MAURICE RAVEL

Born in Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

Ravel composed this set of waltzes as a piano piece in 1910. They were performed at a concert of the *Societé Musicale Indépendente* in the Salle Gaveau, Paris, on May 9, 1910, by Louis Aubert to whom the score was dedicated. The composer arranged the waltzes for orchestra for performance as a ballet, *"Adélaïde, ou le Langage des Fleurs,* at the Châtelet, Paris, April 22, 1912, in which Mlle. Trouhanowa took the title part and Ravel conducted the Lamoureux Orchestra. The suite was first performed as a concert number by Pierre Monteux at the Casino de Paris, February 15, 1914. It was introduced in New York at the concerts of the Symphony Society under Walter Damrosch, October 27, 1916. There were performances by the Boston Symphony Orchestra, March 11–12, 1921, January 6–7, 1950, November 28–29, 1958.

The score requires 2 flutes, 2 oboes, English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, triangle, side drum, tambourine, celesta, glockenspiel, 2 harps and strings.

IN Ravel's autobiographical sketch he writes of his *Valses Nobles et Sentimentales:* "The title is an indication of my intention to compose a chain of waltzes by the example of Schubert. After the virtuosity which was the basis of *Gaspard de la Nuit,* this is writing more clearly

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focused, solidifying the harmony and pointing the reliefs of the music. The *Valses Nobles et Sentimentales* were performed for the first time amidst protestations and boos at a concert of composers undisclosed by the S.M.I. The hearers guessed at the composer of each piece. The paternity of the *Valses* was recognized as mine – by a bare majority. The seventh seemed to me the most characteristic."

This *"Concert sans noms d'auteurs"* is said to have puzzled even Ravel's closest friends. Charles Cornet disclosed the name of their composer in the *Guide Musical* on May 28. The *"concert de danse"* given by Mlle. Trouhanowa on April 22, 1912, was another occasion in itself. Ravel conducted the orchestral version of his Waltzes, Paul Dukas the first performance of his *La Péri,* d'Indy conducted his *Istar,* and Florent Schmitt his *Tragédie de Salomé.*

Ravel set the following motto of Henri de Regnier on his piano score: *"Le plaisir délicieux et toujours nouveau d'une occupation inutile."* The spirit of this motto was evidently carried out in the ballet production which was described as "a delightful piece of early nineteenth-century artificiality, in high-waisted frocks and turbans, and puce suits and frills. Adélaïde and Loredan flirt with delicious affectation in the language of flowers throughout a ball in a violently green and blue drawing room, and fall into each other's arms at last before the balcony opening onto an impossibly blue sea, after Loredan, 'cast-

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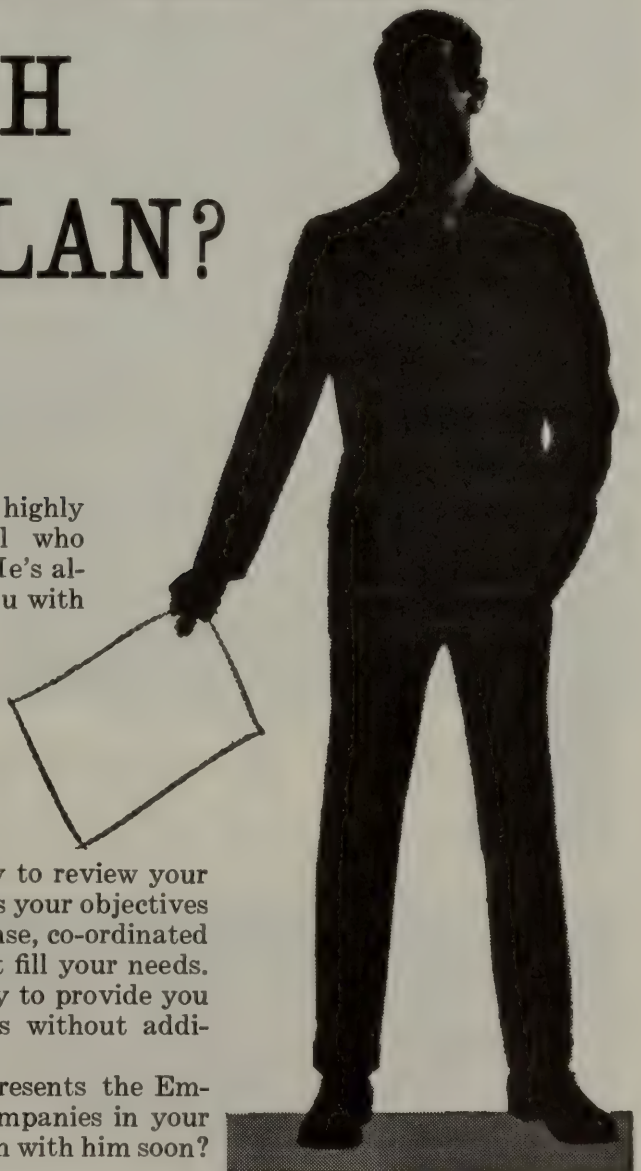
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ing at her feet a sprig of cypress to tell his despair,' has placed a pistol to his temple without firing it. The same amusing artificiality is in the theme, the staging, the dancing, and the music." Paul Rosenfeld has described the *Valses Nobles et Sentimentales* as "a slightly ironical and disillusioned if smiling and graceful and delicate commentary to the season of love."

The program contained this scenario: "Paris about 1825 at the house of the courtesan Adélaïde. A salon furnished in the style of the period. At the back a window looking out on a garden. On each side vases full of flowers are placed on stands.

"I. A ball at her house. Couples are dancing as the curtain rises. Others seated or walking are talking tenderly. Adélaïde goes and comes among her guests, breathing the odor of a tuberose (voluptuousness).

"II. Enters Loredan, elegant and melancholy. He goes toward Adélaïde and offers her a buttercup ('your beauty is most attractive'). Simpering, she accepts the tribute and fixes the flower in her bodice.

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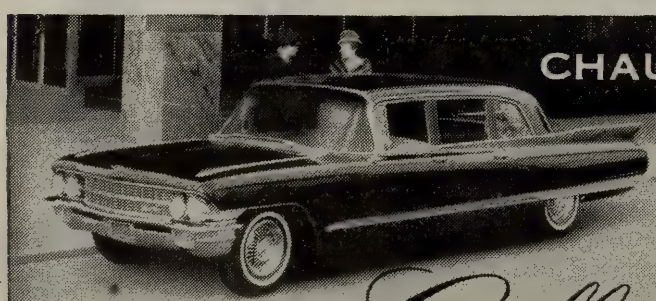
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He questions her with a look and points at hawthorn (hope) which adorns the vase on the right. She plucks from the vase on the left a sprig of syringa (fraternal love) and holds it towards him. He quickly refuses it; goes and takes an iris which portrays the burning condition of his heart. In her turn, she takes a black iris and puts mysteriously a finger on her mouth. Intoxicated, he falls at her feet, waving a sprig of heliotrope (' I love you'). She plucks two daisies ('I'll think about it') and gives one to Loredan.

"III. She strips the flower she has kept and sees that the young man loves her sincerely; but Loredan's daisy shows him that he is not loved. Again he declares his passion. She opposes the response of the flower. Little by little all the couples join in this play; the responses cause disagreements followed quickly by reconciliations. As Loredan entreats her, Adélaïde again puts the flower to the test. This time its answer is favorable.

"IV. The lovers dance, showing their sentiments, but at the end of the pas de deux, Adélaïde sees the duke enter; she stops, confused.

"V. Fanning herself with her handkerchief, she resumes the dance, but this time with an affected ingenuousness. The duke hands her a bouquet of sunflowers (vain riches), and then a casket containing a diamond necklace, with which she adorns herself. At the end of the dance she takes the flower that enriched her bodice and lets it fall at his feet. The duke picks it up.

"VI. Despair of Loredan. Ardent pursuit. Adélaïde repulses him coquettishly.

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"VII. The duke begs Adélaïde to grant him this last waltz; she declines his offer and goes in search of Loredan, who in a lonely place stands in a tragic attitude. She invites him to dance. At first he refuses, but won gradually by the tender persistence of the courtesan, he allows himself to be persuaded. All the guests join in the dance.

"VIII. The guests withdraw. The duke advances to take his leave, hoping that he will be retained. Adélaïde, with an equivocal smile, presents him with a bunch of acacia (platonic love). The duke leaves, showing somewhat his vexation.

"Loredan comes up, sad unto death. Adélaïde offers him a corn-poppy (forgetfulness). He refuses the consolatory flower and runs out with gestures of an eternal farewell.

"Left alone, lost in reflection, with eyes closed, Adélaïde inhales voluptuously the odor of the tuberose that she has put back on a stand. The window at the back of the stage is thrown open. Loredan appears, wrapped in a cloak, wild-eyed, with dishevelled hair. He walks toward Adélaïde, who seems to be unconscious of his presence. He falls on his knees, throws at her feet cypress and marigold, symbols of despair, and, taking a pistol from beneath his cloak, he puts it to a temple. Smiling, she draws a red rose from her breast, lets it drop carelessly, and falls into the arms of Loredan."

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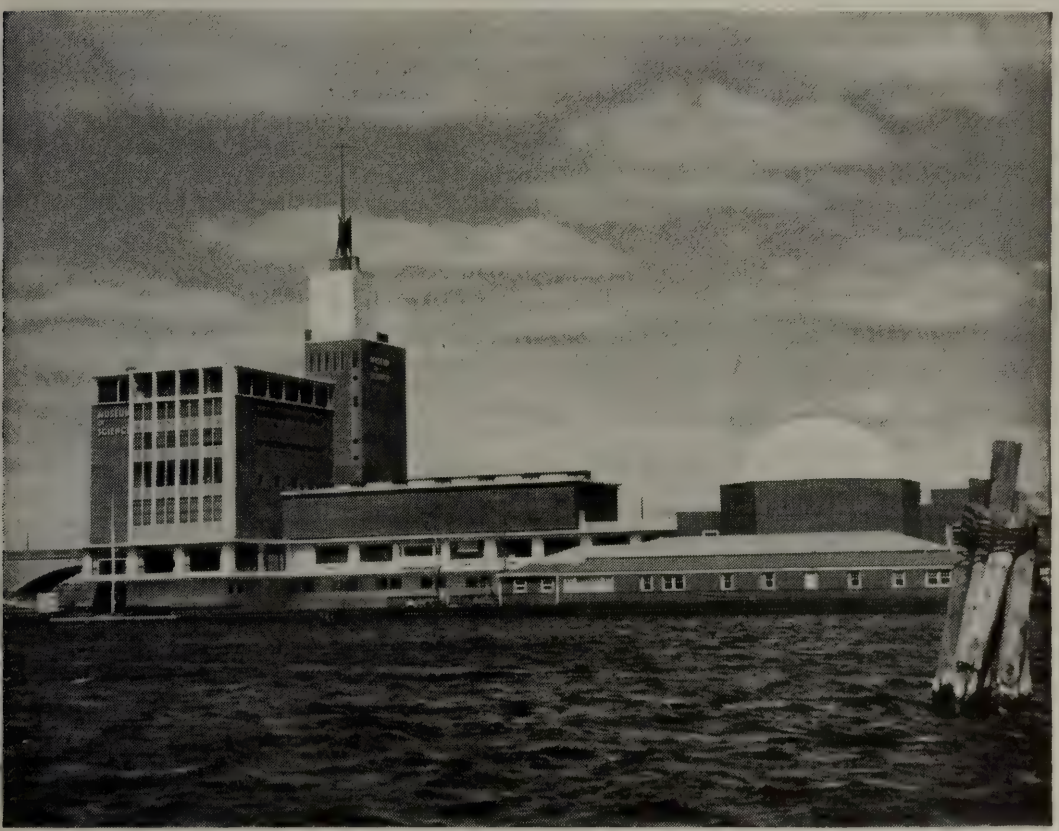
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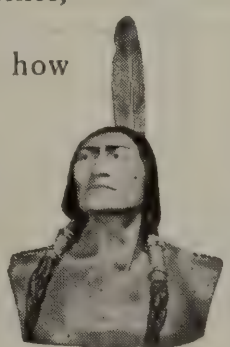


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"LA VALSE," Choroegraphic Poem

By Maurice Ravel

Born in Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

It was in 1920 that Ravel completed *"La Valse."* The piece was played from the manuscript at a Lamoureux concert in Paris, December 12, 1920. The first performance by the Boston Symphony Orchestra was on January 13, 1922.

The score requires: 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, side drum, bass drum, cymbals, tambourine, castanets, crotales, tam-tam, glockenspiel, 2 harps, and strings. The score was published in 1921, and dedicated to Misia Sert.

Ravel was approached in 1920 to compose a ballet, and chose a subject he had long since considered, and sketched as long before as 1906. He first mentioned it in a letter to Jean Marnold, the critic of the *Mercure de France:*

"It is not subtle — what I am undertaking at the moment. It is a *Grand Valse,* a sort of homage to the memory of the Great Strauss, not Richard, the other —— Johann. You know my intense sympathy for this admirable rhythm and that I hold *la joie de vivre* as expressed by the dance in far higher esteem than the Franckist puritanism. I am so little a Catholic."

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In 1920, having composed nothing except *Le Tombeau de Couperin* since the outbreak of the World War, he shut himself up in the house of his poet friend, André-Fernand Herold, in the Ardèche Vallée until *La Valse* was completed. The piece did nothing to mend his relations with Diaghileff, strained by *Daphnis et Chloé,* which as a ballet had not succeeded. Diaghileff did not consider *La Valse* suitable for his purposes, and did not produce it.

Ravel based his *"poème chorégraphique,"* upon measures which one of the Strausses might have written, but used them with implications quite apart from the light abandon and sweet sentiment which old Vienna offered him. Ravel gives the tempo indication: "Movement of a Viennese waltz," and affixes the following paragraph to his score: "At first the scene is dimmed by a kind of swirling mist, through which one discerns, vaguely and intermittently, the waltzing couples. Little by little the vapors disperse, the illumination grows brighter, revealing an immense ballroom filled with dancers; the blaze of the chandeliers comes to full splendor. An Imperial Court about 1855."

Raymond Schwab, listening to the first performance in Paris, discerned in the music an ominous undercurrent. "To the graces and languors of Carpeaux is opposed an implied anguish, with some Prod'homme exclaiming 'We dance on a volcano.'" H. T. Parker described the gradual definition of the waltz rhythm from "shadowy, formless spectres of dead waltzes, drifting through gray mists. . . .



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"Then ensues a succession, as it were, of waltzes. The waltz sensuous and languorous, the waltz playful and piquant, the waltz sentimental, the waltz showy, the waltz strenuous – the waltz in as many variants and as many garbs as Ravel's imagination and resource may compass. Like sleep-chasings, waltz succeeds waltz; yet Ravel is wide-awake in the terseness with which he sums and characterizes each, in the vivid and artful instrumental dress every one receives. . . . Of a sudden, the chain of waltzes seems to break. Fragments of them crackle and jar, each against each, in the tonal air. The harmonies roughen; there are few euphonies; through a surface-brilliance, harsh progressions jut; that which has been sensuous may, for the instant, sound ugly. As some say, here is the music that imaginative minds write in this world of the aftermath of war. . . . On the surface, the sensuous glow and glint of neurotic rapture – 'Dance that ye may not know and feel.' Below the surface, and grating rude and grim upon it, are stress and turbulence, despairs and angers equally ugly, and, maybe, nigh to bursting. A troubled 'apotheosis,' then, in these culminating measures of the waltz in this world of ours."

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"DON'T SHOOT THE CRITIC . . ."

(From an editorial in the "Boston Globe," January 6, 1963)

COULD anything be harder to write about than music? For what is it? No sooner is it than it is not; at one and the same time "process and reality," in the very act of becoming, it perishes.

Boston over the years has enjoyed a dynasty of distinguished critics, more especially in this past half century. Expected, perhaps unfairly, to "double in brass," as reviewers of both music and drama, Philip Hale, for decades at the *Boston Herald,* and H. T. Parker, likewise at the *Transcript,* were nationally eminent. Hale was happier with music than with plays, and more the scholar in criticism; Parker was unique in his ability to convey in words (a good many of them, it is true) the emotional impact of a performance. He once, toward the end of a season, exclaimed:

"No one who hasn't tried it would ever believe how emotionally exhausting this work can be!"

For reviewers' work is the public's play. We go for enjoyment; and so do they, but an enjoyment more austere, late at night slaving over their copy against a deadline. It is a life almost as relentless as that of

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a touring performer, the actor's, the musician's, or the dancer's, as to which more than one has testified: "This takes the constitution of an ox and the passion of a fanatic. No one would do this unless not to be doing it would leave his life devoid of meaning."

• •

Where, in expository writing, is a discipline more severe than to write about performances of music? What is there to write about? Sounds? Strange, complex, baffling, beautiful? Even when readily apprehensible as beauty, the critic next finds himself entangled in age-old quandaries of æsthetics: "What is beautiful, and why?" Yet write these critics do, and, for the more part, lucidly, and are eagerly read. Then picture the difficulty of doing this in an epoch like the present one, when not music alone but all of the arts seem to have gone off their rockers.

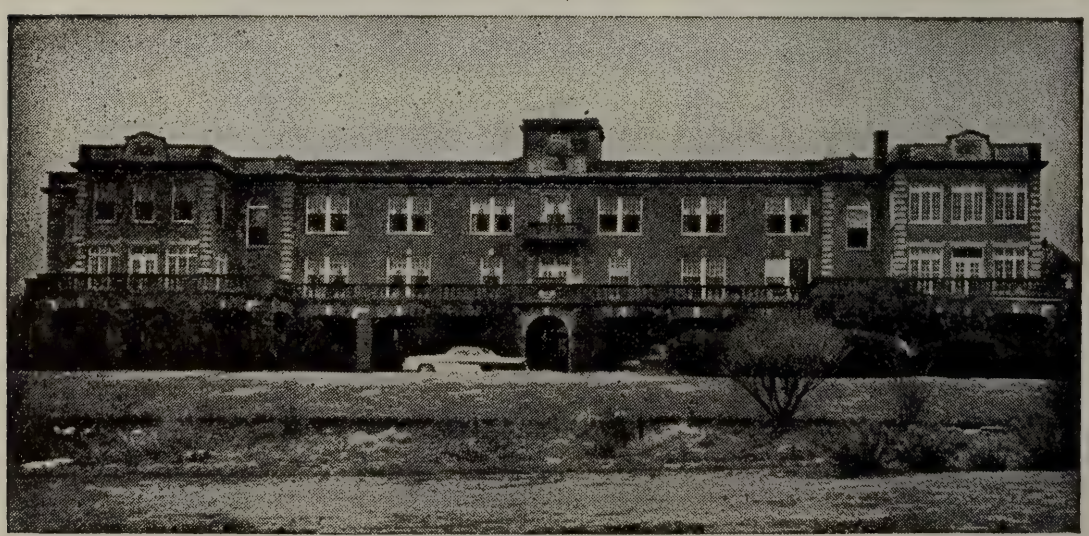
Thankless and ephemeral though the reviewing of music and drama may often seem, much of it does stick. New York's imperial dynasty is still imposing: Aldrich, the old Olympian; Huneker the unique; Lawrence Gilman, sensitively perceptive; Pitts Sanborn the scholarly; Finck, who also wrote an excellent two-volume fighting life of Wagner;

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And there is one more example: the choicest strings and woodwinds of the Boston Symphony asked recently to play a part in the beautiful Emmanuel Church service for the late Cyrus Durgin of the *Globe,* and only last week, a large part of the Symphony program was devoted to the role he played in the musical life of Boston. Thus were respect and affection shown for a critic with whose opinions even musicians would not always agree – and quite properly. For a person would not be a critic if everyone agreed with him.

Critics perform a service immeasurably vital to the public; they foster the arts from day to day, and this, year after year, decade after decade. What the cultural literacy of this old Boston town owes them is a debt immeasurable and unpayable. That sign in the Western dance hall requested patrons not to shoot the pianist. Let us revise it:

"Don't shoot the critic. He is doing his best!"

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IT CAN be said of Franck, as of no other composer in the halls of fame, that until the age of fifty he had neither achieved public attention, nor indeed, until *The Redemption* of 1870, found himself as a composer. He was known as an organist (a musical species then not highly rated in Paris), who gave organ lessons at the Conservatoire by the good fortune of a recent appointment, and as a teacher of piano who went about from house to house, also taking any job as accompanist that would add a few francs to the small family budget. He had composed, perhaps with many secret hopes, and from the age of nineteen, many pieces for piano, for organ, for voices (mostly for church use). There

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was an oratorio, *Ruth,* of 1846, an opera comedy, *Le Valet de Ferme* (1852), a Mass, many smaller works, while *The Beatitudes* was a project for years uncompleted. It was futile for his devotees later on to raise the cry of "Neglect!" Not one of his works before the *Panis Angelicus* of 1872 is performed now, except as a curiosity.

Franck for the most part followed the line of mediocrity then current, indeed showing glimpses of a finer musical quality which attracted the attention of discerning individuals. Liszt befriended him as a youth and carried his Opus 1 (the trios of 1841) to Germany for performance. Von Bülow wrote him warm letters. He was continually singled out as a composer of promise at home (that is to say, in France; he was technically a Belgian until 1872), but still by individuals. Vallas* demonstrates how the music of the early Franck found frequent performances of which d'Indy has told us nothing, and encouraging attention in the press. Skeptical critics were in evidence, but they were in the minority.

That Franck never pushed his cause nor obtruded his creative ambitions will not alone explain his slow development. For one thing, circumstances were against him. His father, with no apparent under-

* ***César Franck,*** **by Léon Vallas, translated by Hubert Foss (George G. Harrap and Co., Ltd., London, 1951). The definitive biographer of Debussy here supplants what he calls d'Indy's "hagiolatry" with an illuminating factual record, to which this account is largely indebted.**

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standing of his son's character, dominated him from childhood and systematically groomed him to dazzle the world as a piano virtuoso, having named him César-Auguste. The name must have been a cross to the mild young man, especially when he was the subject of constant sly irony from patronizing critics who compared his efforts as composer and as pianist with the earlier but more successful efforts of the Imperial Caesar to conquer the country then called "Gaul." On coming of age, César-Auguste dropped the "Auguste" with alacrity.

Poorly paid for his efforts as teacher and organist, Franck had to devote most of his time for many years to routine, and very little to composing. But there was a more serious reason than this. Franck, with pure classical tendencies and a keen aptitude in counterpoint, was surrounded by music of superficial standards. The organs of Paris were inadequate until Franck was appointed to the church of Ste. Clotilde, which had a fine one with, incidentally, adequate pedals. Bach was little played. What Franck plainly needed was a clear and gleaming purpose, a sharp power of rejection. This last, for the greater part of his life, he sadly lacked. He would express his delight in the music of another which was obviously shoddy, or smile complacently over an effort of his own which was lame and impotent.

Debussy (in *Monsieur Croche*) pointed out as Franck's most outstanding trait his "ingenuousness." His simplicity was his saving grace,

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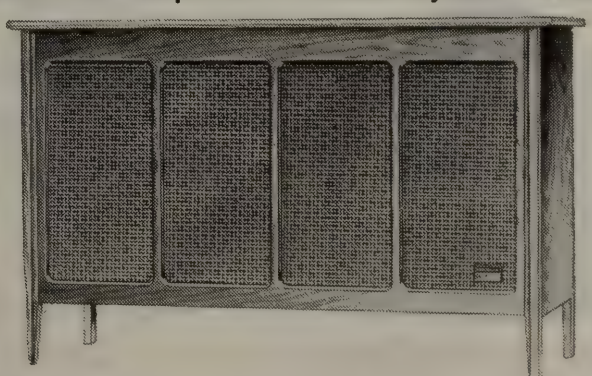
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but it was also his undoing. He would listen to almost anyone's advice. He would accept any text if the subject appealed to him, and he usually received miserable ones such as *The Beatitudes,* before which in Debussy's words "even the most stout-hearted man must recoil." As Debussy further put it, "he was a man without malice to whom the finding of a beautiful harmony was sufficient for a whole day of contentment."

This is not the principle of development. Nor is it the principle of revolt, and the spirit of revolt he had eventually to find, for his true nature, Walloon, French, Austrian, mystic — what you will — was completely at odds with every musical tendency about him. The older men in the seats of fame in France were Meyerbeer, Rossini, Adam, Thomas, Offenbach, Gounod, composers of the theatre, which was never his field. His younger contemporaries, Massenet, Lalo, Bizet, Delibes, Saint-Saëns, were also not unconnected with the theatre (where, of course, profit lay). Nor were they any closer to the Bachian spirit of religious contemplation. Berlioz must be mentioned separately as an exception to all category. He was something of an atheist, and in other ways Franck's opposite. Their association was never close, although Franck admired him and borrowed a few ideas. Fauré, Franck's junior by twenty-three years, developed slowly and late for

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much the same reason that Franck did. Franck's ear was alert to the great past masters, Bach and Beethoven in particular, and as d'Indy tells us, to the *Lieder* of Schubert, the piano music of Schumann. Méhul was one of his minor gods. Liszt he admired and copied. Félicien David, who started a passing craze for exotic coloring, touched him as well.

He was infected, as were all others for a time, by the Wagnerian domination. Franck heard the first act of *Tristan* at the Lamoureux concerts in 1884 (lacking the price of a journey to Bayreuth) and was enthralled. He took more than a hint from that sudden inundation of passion and of chromaticism. But did not Bach and Mozart find sustenance outside of their immediate (and limited) surroundings? The proof of Franck's true stature was that he at last transformed the

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ideas of others into his own image. D'Indy coins a word for this phenomenon: *"originaliser."*

At the age of fifty, Franck began to emerge from his obscurity. He had had, and continued to have, many devoted friends who believed in his music because it reflected the sweet nature of the little, unnoticed man whom they loved. Their enthusiasms were of little avail, because enthusiasm is never really shared except at first hand. When people in numbers actually heard the articulate Franck, which is to say after his death, the Symphony having preceded his death by one year, they responded quickly enough.

One step in this direction was the founding, in 1870, of the *Société Nationale* by Saint-Saëns and Bussine. The tastes of the Society were diverse, but their motto, inspired by patriotism for a defeated France, was *"Ars Gallica,"* and their purpose was "to act in brotherly unity." Since the *Société Nationale* consisted of Franck's devoted friends, Massenet, Fauré, Guiraud, Dubois, Duparc, soon to be joined by d'Indy, in deference to their senior member the group gave performances of Franck's music almost weekly to all who would come and listen.

The real awakener however was the Piano Quintet of 1879. It revealed a new Franck, an unchurchly Franck of open Romantic fervor, of mounting periods, with a sensuousness that must have derived from

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Wagner, but which was more chaste, and no mere copy of Wagner. The music immediately took hold of its audiences, but disturbed some of the master's purer adherents. One wonders why d'Indy, minutely analyzing each major work, slides quickly past the Quintet.

Deliberately studying the musical forms then current and successful, Franck tried his hand at each. He produced two symphonic poems (*Les Éolides* and *Le Chasseur Maudit*), the *Variations symphoniques* (for Diémer), the Quintet, the String Quartet (which Ysaye fell upon in 1889 and played far and wide), the Symphony.

From 1872, Franck began to be increasingly noticed and respected. In that year he was made Professor of Organ at the *Conservatoire*. The red ribbon of the Legion of Honor tardily came to him. By force of circumstances not of his own making he found himself at the head of the *Société Nationale* in place of the much peeved Saint-Saëns. The number of followers increased and became a cult. The Franckists had their day, as the fervid style of the master was perpetuated in the music of Lekeu, Chausson, and Duparc. But only too soon the *Pelléastres* took the center of attention.

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The Symphony by César Franck had its first performance by the Conservatoire Orchestra of Paris, February 17, 1889. The symphony reached Germany in 1894, when it was performed in Dresden; England in 1896 (a Lamoureux concert in Queen's Hall). The first performance by the Boston Symphony Orchestra was on April 15, 1899, Wilhelm Gericke, conductor.

The Symphony is scored for 2 flutes, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons, 4 horns, 2 trumpets, 2 cornets-à-pistons, 3 trombones and tuba, timpani, harp and strings.

IT IS not hard to sympathize with the state of mind of Franck's devoted circle, who beheld so clearly the flame of his genius, while the world ignored and passed it by. They were naturally incensed by the inexplicable hostility of some of Franck's fellow professors at the Conservatoire, and moved to winged words in behalf of their lovable *"maître,"* who, absorbed and serene in his work, never looked for either performance or applause — was naïvely delighted when those blessings sparingly descended upon him.

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To probe back into the circumstances which surrounded the composition of Franck's Symphony and its performance in the musical Paris of 1889 is to revive a controversial spirit which no longer exists. This Symphony, which is now generally recognized for its worth in the standard repertoire, was for years after the death of its composer a subject for discussion and disagreement. Those who lived and worked with Franck found his music expressive of the master they loved and welcomed it accordingly. They were indignant with those who gave no more than passing attention to the obscure organist of the Conservatoire.* These reluctant musicians were annoyed that the otherwise unassertive teacher had the effrontery to compose music out of the expected pattern. If Franck was aware of this surrounding controversy he gave no sign of being disturbed by it. It is more than probable that the ardent claims made by his fellow members in the Société Nationale spurred the passive indifference of musicians "outside" into active rejection.

Vincent d'Indy's book on the *"Maître"* has long been accepted as the

* D'Indy pours just derision upon the ministry who, as late as August, 1885, awarded the ribbon of Chevalier of the Legion of Honor to "Franck (César Auguste), professor of organ."

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gospel of the Franck movement, but it cannot stand eternally as a clear and just account. His description, for example, of the first performance of the Symphony at the Conservatoire leans rather heavily on the official resistance within the institution and the spiteful remarks by various musicians with which it was greeted. It is true that Jules Garcin, the conductor at the Conservatoire, brought the Symphony to performance by his "benevolent obstinacy," as d'Indy has called it, against a dead weight of reactionary reluctance; that a conductor like Lamoureux, who had come to grief with *Les Éolides,* fought shy of the Symphony when approached in its behalf. D'Indy's anecdote that "a professor at the Conservatoire," whom he did not name, dismissed the Symphony for using such an unsymphonic instrument as an English horn, has been perhaps over-quoted, since it was nothing more than somebody's conversational remark. His attack on Gounod is more serious, for the man is named, while the remark, printed in italics, was also conversational. D'Indy quotes Gounod as calling the Symphony, before a "cortège of male and female adorers,"



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the "affirmation of incompetence, pushed to dogmatic lengths."* Since d'Indy was not one of the *"adulateurs,"* he may have picked it up at second hand. Léon Vallas takes d'Indy to task on this. "Both the opinion and the meaningless jargon in which it is couched seem improbable in the last degree. According to another anecdote, told by Georges Rodenbach in *Figaro* on December 24, 1896, Gounod is reported as saying 'It is the negation of music.' That remark too seems hardly credible. Whatever differences in outlook and taste separated the two old friends, Gounod always recognized the mastery of his fellow-musician. If at times he criticized certain of Franck's tendencies — his excessive refinement and his lack of simplicity — he never ceased to acclaim him as a great artist. One need attach no importance to certain solemn pontifical utterances of the composer of

* *"L'affirmation de l'impuissance poussée jusq'au dogme."*



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Faust, bandied about, distorted, and twisted out of recognition by the malignancy of the public."

Franck's Symphony was inevitably compared with the Symphony by Saint-Saëns in C minor, which had been introduced on January 9, 1887. D'Indy has claimed that Franck could not have known the Symphony at the time, but Vallas retorts with the statement that "Sketches for Franck's Symphony were jotted down during two months of the summer of 1887 — that is, six months and more after the publication and performance of the Saint-Saëns." That both symphonies lean to the color of the organ and that both have a cyclic recurrence need only mean that both were composed at a time when such traits were likely. The opinion of Bellaigue that "One is night, the other day; in the Saint-Saëns one breathes freely; in the Franck one is stifled and dies" may be contrasted with the opinion of d'Indy that "the final impression of doubt and sadness" felt in the Symphony of Saint-Saëns has its exact opposite in Franck's Symphony, which

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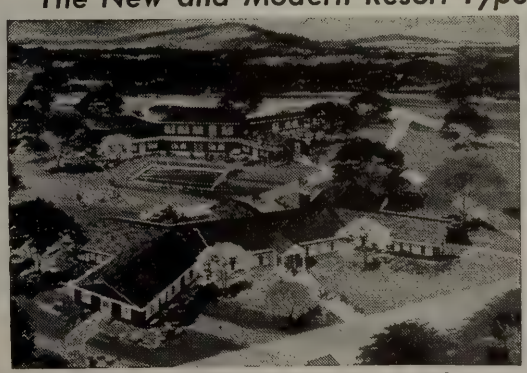
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The impatience of the Franck disciples extended, less reasonably, to the public which allowed him to die before awaking to the urgent beauty of his art. Ropartz, for instance, tried to console himself with the philosophical reflection: "All true creators must be in advance of their time and must of necessity be misunderstood by their contemporaries: César Franck was no more of an exception to this rule than other great musicians have been; like them, he was misunderstood." A study of the dates and performances, which d'Indy himself has listed, tends to exonerate the much berated general public, which has been known to respond to new music with tolerable promptness when they are permitted to hear it even adequately

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(Conducted by Erich Leinsdorf)

Bartók	Concerto for Orchestra	LM-2643*

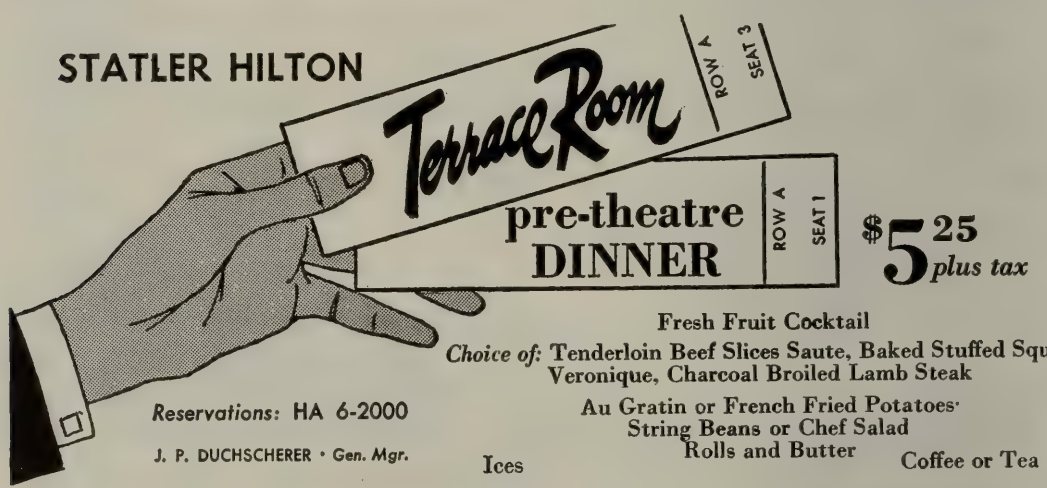
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Bach	Brandenburg Concertos (Complete)	LM-2182, 2198*
Barber	Adagio for Strings	LM-2105
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Blackwood	Symphony No. 1	LM-2352*
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Debussy	Three Images	LM-2282*
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	Symphony No. 4	LM-2629*
Franck	Symphony in D minor	LM-2131*
	Le Chasseur maudit	LM-2647*
Haieff	Symphony No. 2	LM-2352*
d'Indy	Symphony on a Mountain Air (Henriot-Schweitzer)	LM-2271*
Mendelssohn	"Italian" and "Reformation" Symphonies	LM-2221*
	Violin Concerto (Heifetz)	LM-2314*
	Capriccio brillant (Graffman)	LM-2468*
	"Scottish" Symphony, Scherzo from Octet	LM-2520*
Milhaud	Suite Provençale La Création du Monde	LD-2625*
Poulenc	Organ Concerto (Zamkochian)	LM-2567*
Prokofiev	Violin Concerto No. 2 (Heifetz)	LM-2314*
Ravel	Piano Concerto (Henriot-Schweitzer)	LM-2271*
	Daphnis and Chloe (Complete new recording)	LM-2568*
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Schubert	Symphony No. 2	LM-2522*
	Symphony in C major (Posthumous)	LM-2344*
Schumann	Symphony No. 1, "Manfred" Overture	LM-2474*
Strauss	"Till Eulenspiegel's Merry Pranks"	LM-2565*
Stravinsky	Petrouchka (Monteux)	LM-2376*
	Card Game	LM-2567*
Tchaikovsky	"Romeo and Juliet," Overture	LM-2565*
	Symphony No. 4 (Monteux)	LM-2369*
	Symphony No. 5 (Monteux)	LM-2239*
	Symphony No. 6 (Monteux)	LM-1901*
Wagner	Excerpts (Eileen Farrell)	LM-2255*

* Also a stereophonic recording.

presented. The performances of Franck's music while the composer lived were patchy and far between.

Through almost all of his life, Paris was not even aware of Franck. Those who knew him casually or by sight must have looked upon him simply as a mild little organist and teacher at the Conservatoire, who wrote unperformed oratorios and operas in his spare time. And such indeed he was. It must be admitted that Franck gave the world little opportunity for more than posthumous recognition – and not so much because this most self-effacing of composers never pushed his cause, as because his genius ripened so late. When he had reached fifty-seven there was nothing in his considerable output (with the possible exception of *La Rédemption* or *Les Éolides*) which time has proved to be of any great importance. *Les Béatitudes,* which he completed in that year (1879) had neither a full nor a clear performance until three years after his death, when, according to d'Indy, "the effect was overwhelming, and henceforth the name of Franck was surrounded by



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a halo of glory, destined to grow brighter as time went on." The masterpieces — *Psyché,* the Symphony, the String Quartet, the Violin Sonata, the Three Organ Chorales, all came within the last four years of his life, and the Symphony — that most enduring monument of Franck's genius — was first performed some twenty months before his death. In the last year of his life, musicians rallied to the masterly new scores as soon as they appeared, and lost no time in spreading the gospel of Franck — a gospel which was readily apprehended. Ysaye played the Violin Sonata (dedicated to him) in town after town; the Quartet was performed at the Salle Pleyel by the *Société Nationale de Musique* (April 19, 1890), and the whole audience, so we are told, rose to applaud the composer. And after Franck's death, his music, aided (or hindered) by the zealous pronouncements of the militant school which had grown at his feet, made its way increasingly to popular favor.

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"WHAT CAN I DO TO HELP THE SYMPHONY?"

by HENRY B. CABOT

President, Board of Trustees

My love of music and my interest in the Boston Symphony Orchestra started as a kid when my mother took me to some concerts. That was when Karl Muck was the conductor. Since the early 1930's I have been active in its management. The reservoir of good will which the Orchestra has in this community is enormous. Many, many times I am asked, "What can I do for the Symphony?" My standard answer is, "Join the Friends of the Boston Symphony Orchestra." Some people want to do more than just make a contribution to the Orchestra—which constitutes membership in the Friends—but as contributions are life blood to the Orchestra, there is nothing more a person can do unless he wants to help raise money from others.

Many people think that Boston's Orchestra lives in a financial ivory tower. Nothing could be farther from the truth. It costs two and a half million dollars each year for the operation of the Orchestra. The average symphony orchestra in this country earns 57% of its expenses through the sale of tickets and from radio, television and recording fees. We earn 80% to 90% of our expenses. We can not sell more tickets as we now sell them all, and at pretty high prices. We can not give more concerts without sacrificing quality. Income from endowments is not enough to fill the gap and so we must rely on the "Friends of the Boston Symphony Orchestra" to make ends meet. They are essential to its existence and make it possible for us to live up to the charge of excellence which was placed upon the Orchestra by Major Higginson when he founded the Boston Symphony in 1881.

Reprinted from BOSTON Magazine, October 1962.
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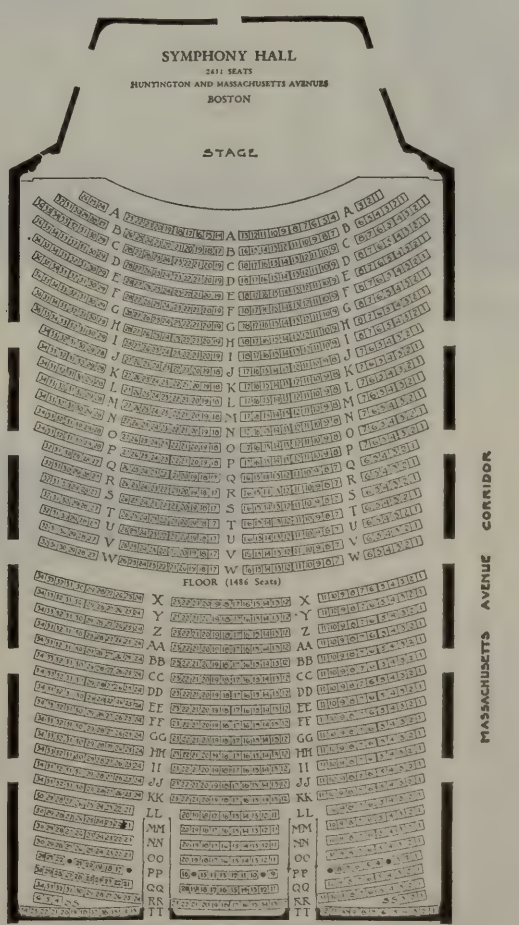
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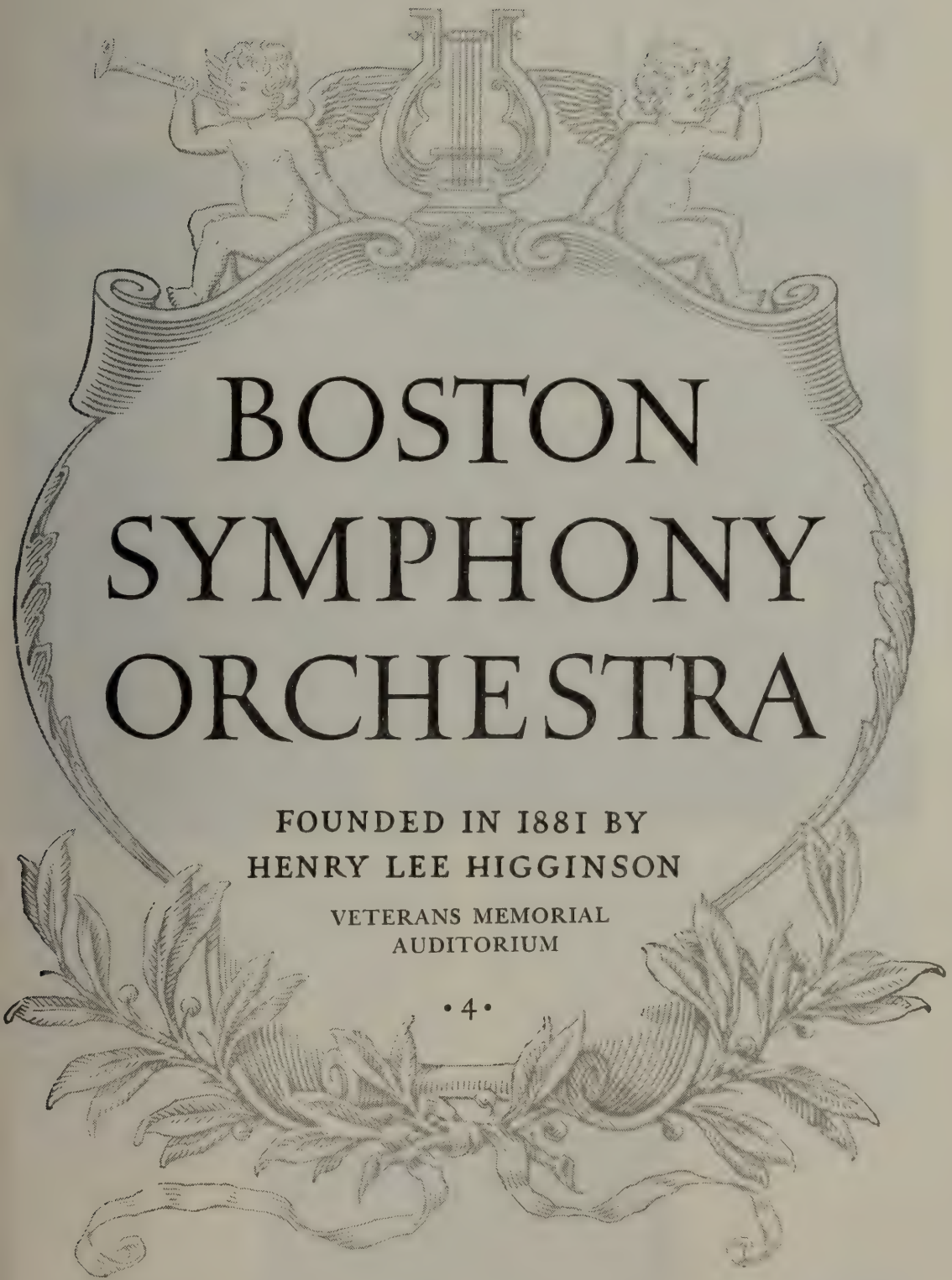
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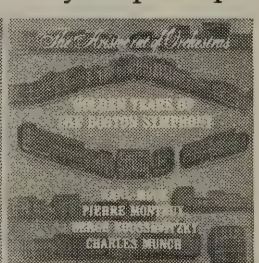


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with historical and descriptive notes by

JOHN N. BURK

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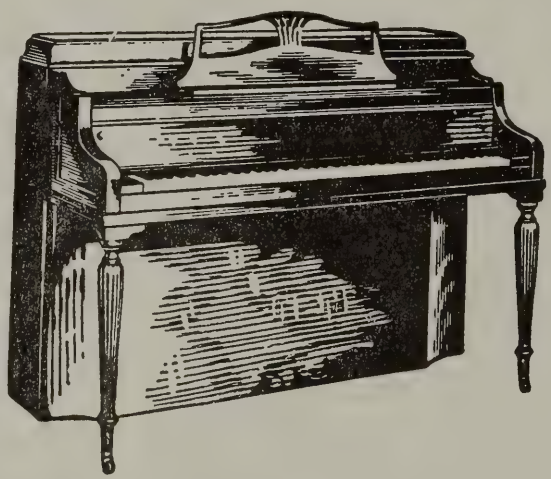
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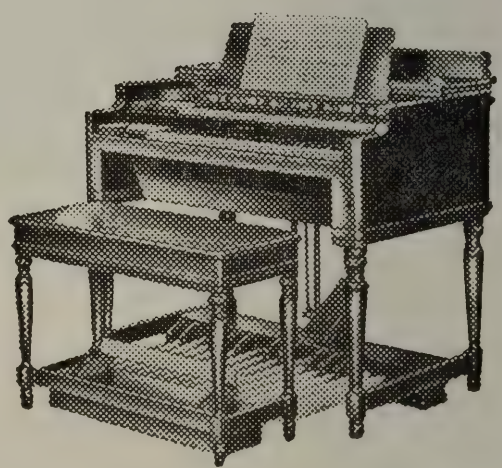
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"PELLÉAS AND MÉLISANDE," Orchestral Suite, *Op.* 80,
taken from the Stage Music to Maeterlinck's Play
By Gabriel Fauré

Born in Pamiers (Ariège), France, May 12, 1845; died in Passy, November 4, 1924

Composed in 1898, Fauré's incidental music to Maeterlinck's play was first heard in the production given in London, June 21, 1898, with Mrs. Patrick Campbell. There was a performance at the Boston Theatre in Boston, also by Mrs. Campbell's company, April 12, 1902. The suite drawn from the music was first performed at a Lamoureux concert in Paris, February 3, 1901.

The instruments required are 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, harp and strings.

"*PELLÉAS ET MÉLISANDE,*" with Fauré's incidental music, was produced four years before the first performance of Debussy's opera on the same play (the play without music had been published in 1892 and first staged in Paris at the *Bouffes Parisiens,* May 17, 1893).

The first of the four movements in Gabriel Fauré's suite is the prelude to the play. Quasi adagio, it develops two themes of lyric character, and suggests the forest scene to come with a soft horn call. The second movement, *"Fileuse,"* is an entr'acte in preparation for the third act where, in a room in the castle, "Pelléas and Mélisande are discovered, Mélisande spinning with a distaff at the back of the room." It is based upon a spinning figure in triplets (andantino quasi allegretto), which is given to the violins and occasionally alternated with the violas. The "Sicilienne" was not originally intended for inclusion in the incidental music.

The Adagio is associated with the tragic closing scene where Mélisande lies dying in the presence of the aged Arkel, Golaud her husband, the physician, and the servants of the castle.

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VALSES NOBLES ET SENTIMENTALES

By MAURICE RAVEL

Born in Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

Ravel composed this set of waltzes as a piano piece in 1910. They were performed at a concert of the *Societé Musicale Indépendente* in the Salle Gaveau, Paris, on May 9, 1910, by Louis Aubert to whom the score was dedicated. The composer arranged the waltzes for orchestra for performance as a ballet, *"Adélaïde, ou le Langage des Fleurs,* at the Châtelet, Paris, April 22, 1912, in which Mlle. Trouhanowa took the title part and Ravel conducted the Lamoureux Orchestra. The suite was first performed as a concert number by Pierre Monteux at the Casino de Paris, February 15, 1914.

The score requires 2 flutes, 2 oboes, English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, triangle, side drum, tambourine, celesta, glockenspiel, 2 harps and strings.

IN Ravel's autobiographical sketch he writes of his *Valses Nobles et Sentimentales:* "The title is an indication of my intention to compose a chain of waltzes by the example of Schubert. After the virtuosity which was the basis of *Gaspard de la Nuit,* this is writing more clearly focused, solidifying the harmony and pointing the reliefs of the music. The *Valses Nobles et Sentimentales* were performed for the first time amidst protestations and boos at a concert of composers undisclosed by

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the S.M.I. The hearers guessed at the composer of each piece. The paternity of the *Valses* was recognized as mine – by a bare majority. The seventh seemed to me the most characteristic."

This *"Concert sans noms d'auteurs"* is said to have puzzled even Ravel's closest friends. Charles Cornet disclosed the name of their composer in the *Guide Musical* on May 28. The *"concert de danse"* given by Mlle. Trouhanowa on April 22, 1912, was another occasion in itself. Ravel conducted the orchestral version of his Waltzes, Paul Dukas the first performance of his *La Péri,* d'Indy conducted his *Istar,* and Florent Schmitt his *Tragédie de Salomé.*

Ravel set the following motto of Henri de Regnier on his piano score: *"Le plaisir délicieux et toujours nouveau d'une occupation inutile."* The spirit of this motto was evidently carried out in the ballet production which was described as "a delightful piece of early nineteenth-century artificiality, in high-waisted frocks and turbans, and puce suits and frills. Adélaïde and Loredan flirt with delicious affectation in the language of flowers throughout a ball in a violently green and blue drawing room, and fall into each other's arms at last before the balcony opening onto an impossibly blue sea, after Loredan, 'casting at her feet a sprig of cypress to tell his despair,' has placed a pistol to his temple without firing it. The same amusing artificiality is in the

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theme, the staging, the dancing, and the music." Paul Rosenfeld has described the *Valses Nobles et Sentimentales* as "a slightly ironical and disillusioned if smiling and graceful and delicate commentary to the season of love."

The program contained this scenario: "Paris about 1825 at the house of the courtesan Adélaïde. A salon furnished in the style of the period. At the back a window looking out on a garden. On each side vases full of flowers are placed on stands.

"I. A ball at her house. Couples are dancing as the curtain rises. Others seated or walking are talking tenderly. Adélaïde goes and comes among her guests, breathing the odor of a tuberose (voluptuousness).

"II. Enters Loredan, elegant and melancholy. He goes toward Adélaïde and offers her a buttercup ('your beauty is most attractive'). Simpering, she accepts the tribute and fixes the flower in her bodice. He questions her with a look and points at hawthorn (hope) which adorns the vase on the right. She plucks from the vase on the left a sprig of syringa (fraternal love) and holds it towards him. He quickly refuses it; goes and takes an iris which portrays the burning condition of his heart. In her turn, she takes a black iris and puts mysteriously a finger on her mouth. Intoxicated, he falls at her feet, waving a sprig of heliotrope (' I love you'). She plucks two daisies ('I'll think about it') and gives one to Loredan.

"III. She strips the flower she has kept and sees that the young man loves her sincerely; but Loredan's daisy shows him that he is not loved. Again he declares his passion. She opposes the response of the flower. Little by little all the couples join in this play; the responses cause disagreements followed quickly by reconciliations. As Loredan entreats her, Adélaïde again puts the flower to the test. This time its answer is favorable.

"IV. The lovers dance, showing their sentiments, but at the end of the pas de deux, Adélaïde sees the duke enter; she stops, confused.

"V. Fanning herself with her handkerchief, she resumes the dance, but this time with an affected ingenuousness. The duke hands her a bouquet of sunflowers (vain riches), and then a casket containing a diamond necklace, with which she adorns herself. At the end of the

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dance she takes the flower that enriched her bodice and lets it fall at his feet. The duke picks it up.

"VI. Despair of Loredan. Ardent pursuit. Adélaïde repulses him coquettishly.

"VII. The duke begs Adélaïde to grant him this last waltz; she declines his offer and goes in search of Loredan, who in a lonely place stands in a tragic attitude. She invites him to dance. At first he refuses, but won gradually by the tender persistence of the courtesan, he allows himself to be persuaded. All the guests join in the dance.

"VIII. The guests withdraw. The duke advances to take his leave, hoping that he will be retained. Adélaïde, with an equivocal smile, presents him with a bunch of acacia (platonic love). The duke leaves, showing somewhat his vexation.

"Loredan comes up, sad unto death. Adélaïde offers him a corn-poppy (forgetfulness). He refuses the consolatory flower and runs out with gestures of an eternal farewell.

"Left alone, lost in reflection, with eyes closed, Adélaïde inhales voluptuously the odor of the tuberose that she has put back on a stand. The window at the back of the stage is thrown open. Loredan appears, wrapped in a cloak, wild-eyed, with dishevelled hair. He walks toward Adélaïde, who seems to be unconscious of his presence. He falls on his knees, throws at her feet cypress and marigold, symbols of despair, and, taking a pistol from beneath his cloak, he puts it to a temple. Smiling, she draws a red rose from her breast, lets it drop carelessly, and falls into the arms of Loredan."

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"LA VALSE," Choroegraphic Poem
By Maurice Ravel

Born in Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

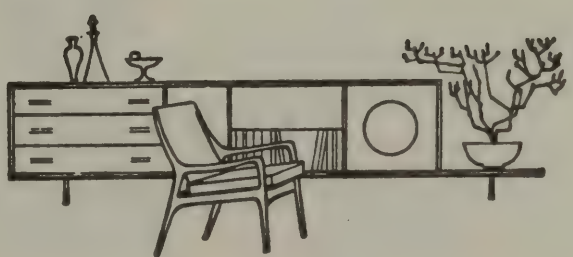
It was in 1920 that Ravel completed *"La Valse."* The piece was played from the manuscript at a Lamoureux concert in Paris, December 12, 1920. The first performance by the Boston Symphony Orchestra was on January 13, 1922.

The score requires: 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, side drum, bass drum, cymbals, tambourine, castanets, crotales, tam-tam, glockenspiel, 2 harps, and strings. The score was published in 1921, and dedicated to Misia Sert.

Ravel was approached in 1920 to compose a ballet, and chose a subject he had long since considered, and sketched as long before as 1906. He first mentioned it in a letter to Jean Marnold, the critic of the *Mercure de France:*

"It is not subtle — what I am undertaking at the moment. It is a *Grand Valse,* a sort of homage to the memory of the Great Strauss, not Richard, the other — Johann. You know my intense sympathy for this admirable rhythm and that I hold *la joie de vivre* as expressed by the dance in far higher esteem than the Franckist puritanism. I am so little a Catholic."

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In 1920, having composed nothing except *Le Tombeau de Couperin* since the outbreak of the World War, he shut himself up in the house of his poet friend, André-Fernand Herold, in the Ardèche Vallée until *La Valse* was completed. The piece did nothing to mend his relations with Diaghileff, strained by *Daphnis et Chloé,* which as a ballet had not succeeded. Diaghileff did not consider *La Valse* suitable for his purposes, and did not produce it.

Ravel based his *"poème chorégraphique,"* upon measures which one of the Strausses might have written, but used them with implications quite apart from the light abandon and sweet sentiment which old Vienna offered him. Ravel gives the tempo indication: "Movement of a Viennese waltz," and affixes the following paragraph to his score: "At first the scene is dimmed by a kind of swirling mist, through which one discerns, vaguely and intermittently, the waltzing couples. Little by little the vapors disperse, the illumination grows brighter, revealing an immense ballroom filled with dancers; the blaze of the chandeliers comes to full splendor. An Imperial Court about 1855."

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by HENRY B. CABOT

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Published by the Greater Boston Chamber of Commerce.

SYMPHONY IN D MINOR

By CÉSAR FRANCK

Born in Liège, Belgium, December 10, 1822; died in Paris, November 8, 1890

The Symphony by César Franck had its first performance by the Conservatoire Orchestra of Paris, February 17, 1889. The symphony reached Germany in 1894, when it was performed in Dresden; England in 1896 (a Lamoureux concert in Queen's Hall). The first performance by the Boston Symphony Orchestra was on April 15, 1899, Wilhelm Gericke, conductor.

The Symphony is scored for 2 flutes, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons, 4 horns, 2 trumpets, 2 cornets-à-pistons, 3 trombones and tuba, timpani, harp and strings.

IT IS not hard to sympathize with the state of mind of Franck's devoted circle, who beheld so clearly the flame of his genius, while the world ignored and passed it by. They were naturally incensed by the inexplicable hostility of some of Franck's fellow professors at the Conservatoire, and moved to winged words in behalf of their lovable *"maître,"* who, absorbed and serene in his work, never looked for either performance or applause — was naïvely delighted when those blessings sparingly descended upon him.

To probe back into the circumstances which surrounded the compo-

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sition of Franck's Symphony and its performance in the musical Paris of 1889 is to revive a controversial spirit which no longer exists. This Symphony, which is now generally recognized for its worth in the standard repertoire, was for years after the death of its composer a subject for discussion and disagreement. Those who lived and worked with Franck found his music expressive of the master they loved and welcomed it accordingly. They were indignant with those who gave no more than passing attention to the obscure organist of the Conservatoire.* These reluctant musicians were annoyed that the otherwise unassertive teacher had the effrontery to compose music out of the expected pattern. If Franck was aware of this surrounding controversy he gave no sign of being disturbed by it. It is more than probable that the ardent claims made by his fellow members in the Société Nationale spurred the passive indifference of musicians "outside" into active rejection.

Vincent d'Indy's book on the *"Maître"* has long been accepted as the gospel of the Franck movement, but it cannot stand eternally as a clear and just account. His description, for example, of the first performance of the Symphony at the Conservatoire leans rather heavily on the official resistance within the institution and the spiteful remarks by various musicians with which it was greeted. It is true that Jules Garcin, the conductor at the Conservatoire, brought the Symphony to performance by his "benevolent obstinacy," as d'Indy has called it, against a dead weight of reactionary reluctance; that a conductor like Lamoureux, who had come to grief with *Les Éolides*, fought shy of the Symphony when approached in its behalf. D'Indy's anecdote that "a professor at the Conservatoire," whom he did not

* D'Indy pours just derision upon the ministry who, as late as August, 1885, awarded the ribbon of Chevalier of the Legion of Honor to "Franck (César Auguste), professor of organ."

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name, dismissed the Symphony for using such an unsymphonic instrument as an English horn, has been perhaps over-quoted, since it was nothing more than somebody's conversational remark. His attack on Gounod is more serious, for the man is named, while the remark, printed in italics, was also conversational. D'Indy quotes Gounod as calling the Symphony, before a "cortège of male and female adorers," the "affirmation of incompetence, pushed to dogmatic lengths."* Since d'Indy was not one of the "*adulateurs,*" he may have picked it up at second hand. Léon Vallas takes d'Indy to task on this. "Both the opinion and the meaningless jargon in which it is couched seem improbable in the last degree. According to another anecdote, told by Georges Rodenbach in *Figaro* on December 24, 1896, Gounod is reported as saying 'It is the negation of music.' That remark too seems hardly credible. Whatever differences in outlook and taste separated the two old friends, Gounod always recognized the mastery of his fellow-musician. If at times he criticized certain of Franck's tendencies — his excessive refinement and his lack of simplicity — he never ceased to acclaim him as a great artist. One need attach no importance to certain solemn pontifical utterances of the composer of *Faust,* bandied about, distorted, and twisted out of recognition by the malignancy of the public."

Franck's Symphony was inevitably compared with the Symphony by Saint-Saëns in C minor, which had been introduced on January 9, 1887. D'Indy has claimed that Franck could not have known the Symphony at the time, but Vallas retorts with the statement that "Sketches for Franck's Symphony were jotted down during two months of the summer of 1887 — that is, six months and more after the publication and performance of the Saint-Saëns." That both symphonies lean to the color of the organ and that both have a cyclic recurrence need only mean that both were composed at a time when such traits were likely. The opinion of Bellaigue that "One is night, the other day; in the Saint-Saëns one breathes freely; in the Franck one is stifled and dies" may be contrasted with the opinion of d'Indy that "the final impression of doubt and sadness" felt in the Symphony of Saint-Saëns has its exact opposite in Franck's Symphony, which is "a continual ascent towards pure gladness and life-giving light because the workmanship is solid and its themes are manifestations of ideal beauty." It would hardly occur to a listener today to compare two symphonies which are as different as were their two composers.

The impatience of the Franck disciples extended, less reasonably, to the public which allowed him to die before awaking to the urgent beauty of his art. Ropartz, for instance, tried to console himself with the philosophical reflection: "All true creators must be in advance

* "*L'affirmation de l'impuissance poussée jusq'au dogme.*"

of their time and must of necessity be misunderstood by their contemporaries: César Franck was no more of an exception to this rule than other great musicians have been; like them, he was misunderstood." A study of the dates and performances, which d'Indy himself has listed, tends to exonerate the much berated general public, which has been known to respond to new music with tolerable promptness when they are permitted to hear it even adequately presented. The performances of Franck's music while the composer lived were patchy and far between.

Through almost all of his life, Paris was not even aware of Franck. Those who knew him casually or by sight must have looked upon him simply as a mild little organist and teacher at the Conservatoire, who wrote unperformed oratorios and operas in his spare time. And such indeed he was. It must be admitted that Franck gave the world little opportunity for more than posthumous recognition — and not so much because this most self-effacing of composers never pushed his cause, as because his genius ripened so late. When he had reached fifty-seven there was nothing in his considerable output (with the possible exception of *La Rédemption* or *Les Éolides*) which time has proved to be of any great importance. *Les Béatitudes,* which he completed in that year (1879) had neither a full nor a clear performance until three years after his death, when, according to d'Indy, "the effect was overwhelming, and henceforth the name of Franck was surrounded by a halo of glory, destined to grow brighter as time went on." The masterpieces — *Psyché,* the Symphony, the String Quartet, the Violin Sonata, the Three Organ Chorales, all came within the last four years of his life, and the Symphony — that most enduring monument of Franck's genius — was first performed some twenty months before his death. In the last year of his life, musicians rallied to the masterly new scores as soon as they appeared, and lost no time in spreading the gospel of Franck — a gospel which was readily apprehended. Ysaye played the Violin Sonata (dedicated to him) in town after town; the Quartet was performed at the Salle Pleyel by the *Société Nationale de Musique* (April 19, 1890), and the whole audience, so we are told, rose to applaud the composer. And after Franck's death, his music, aided (or hindered) by the zealous pronouncements of the militant school which had grown at his feet, made its way increasingly to popular favor.

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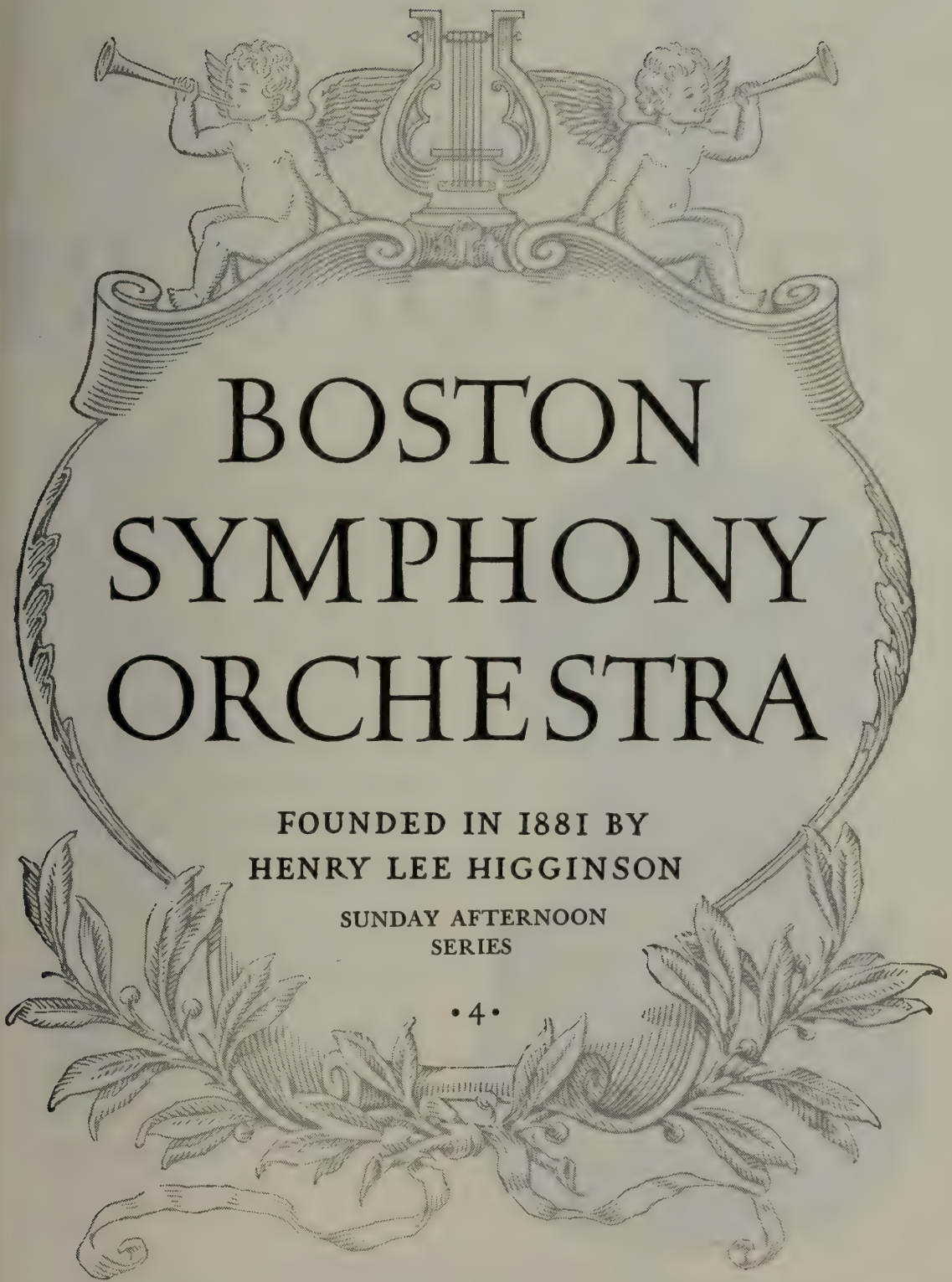
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with historical and descriptive notes by

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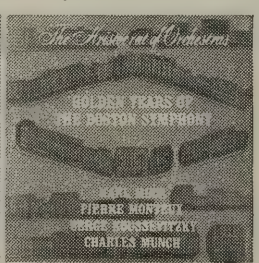


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EXHIBITION

The exhibition of paintings and drawings by contemporary artists which opens this week has been loaned by the Boris Mirski Gallery of Boston.

• •

WHEN DEBUSSY ANSWERED A QUESTIONNAIRE

From about 1885 to 1895 it was the custom for hostesses belonging to the more modest strata of Paris society to collect opinions from their visitors on artistic and social affairs. These opinions, given in answer to a printed questionnaire, were known as *"Les Confidences du Salon."* We must not consider such opinions as forming more than a sophisticated drawing-room game. The answers were sometimes deliberately frivolous. (Debussy's responses, dated February 15, 1889, follow.)

What is your favourite virtue?
Pride.

What is the quality you most admire in a man?
Will-power.

In a woman?
Charm.

What is your favourite occupation?
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What is your distinctive feature?
My hair.

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What is your idea of happiness?
To love.

Of unhappiness?
Being too hot.

What is your favourite colour?
Violet.

If you were not a musician what would you be?
A sailor.

Where would you like to live?
Anywhere out of the world.
(*"N'importe où hors du monde"*)

Who are your favourite prose-writers?
Flaubert, Edgar Poe.

Your favourite poets?
Baudelaire.

Your favourite painters and composers?
Botticelli, Gustave Moreau, Palestrina, Bach, Wagner.

Your favourite hero in life?
Skobelev.
(A military figure of the Russo-Turkish War.)

Your favourite heroine in life?
Madame de Beaumont.

Your favourite hero in fiction?
Hamlet.

Your favourite heroine in fiction?
Rosalind.

Which is your favourite type of cooking and your favourite drink?
Russian cooking; coffee.

What are your favourite names?
It depends on who has them.

What is your particular aversion?
Dilettantes; women who are too beautiful.

Which historical character do you loathe?
Herod.

What is your normal state of mind?
Reflective and full of curiosity, except on 15 February 1889.

Which is the fault you are most easily able to accept?
Faults in harmony.

What is your motto?
Ever higher.

Quoted from *Debussy: His Life and Mind*, by Edward Lockspeiser (Cassell).



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FAURÉ "Pelléas et Mélisande," Suite from the Incidental Music to Maeterlinck's Tragedy, *Op.* 80

I. Prelude: Quasi adagio
II. "Fileuse": Andantino quasi allegretto
III. Sicilienne: Allegretto molto moderato
IV. "The Death of Mélisande"; Molto adagio

HONEGGER Symphony No. 2, for String Orchestra

I. Molto moderato
II. Adagio mesto
III. Vivace, non troppo

INTERMISSION

BERLIOZ "Royal Hunt and Storm," Descriptive Symphony from "The Trojans"

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III. Dialogue du vent et de la mer (Dialogue of the Wind and the Sea)

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"PELLÉAS AND MÉLISANDE," Orchestral Suite, *Op.* 80,

taken from the Stage Music to Maeterlinck's Play

By Gabriel Fauré

Born in Pamiers (Ariège), France, May 12, 1845; died in Passy, November 4, 1924

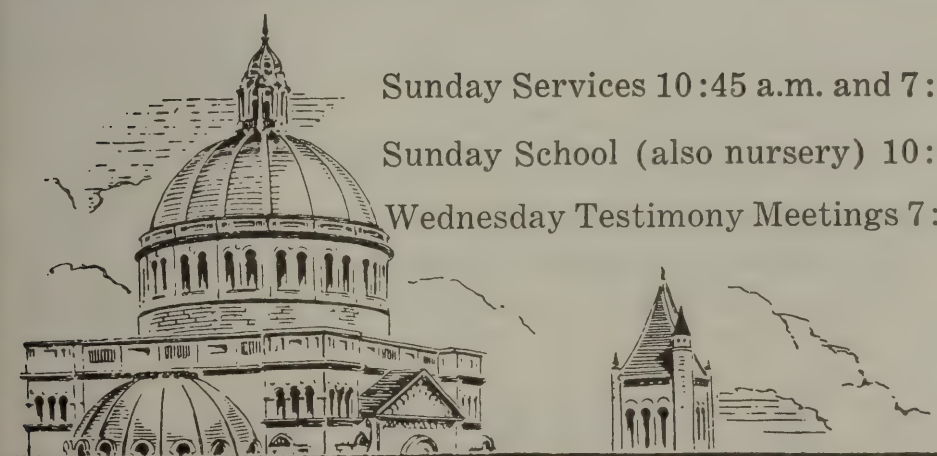
Composed in 1898, Fauré's incidental music to Maeterlinck's play was first heard in the production given in London, June 21, 1898, with Mrs. Patrick Campbell. There was a performance at the Boston Theatre in Boston, also by Mrs. Campbell's company, April 12, 1902. The suite drawn from the music was first performed at a Lamoureux concert in Paris, February 3, 1901.

The instruments required are 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, harp and strings.

"*PELLÉAS ET MÉLISANDE,*" with Fauré's incidental music, was produced four years before the first performance of Debussy's opera on the same play (the play without music had been published in 1892 and first staged in Paris at the *Bouffes Parisiens,* May 17, 1893).

The first of the four movements in Gabriel Fauré's suite is the prelude to the play. Quasi adagio, it develops two themes of lyric character, and suggests the forest scene to come with a soft horn call. The second movement, *"Fileuse,"* is an entr'acte in preparation for

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the third act where, in a room in the castle, "Pelléas and Mélisande are discovered, Mélisande spinning with a distaff at the back of the room." It is based upon a spinning figure in triplets (andantino quasi allegretto), which is given to the violins and occasionally alternated with the violas. The "Sicilienne" was not originally intended for inclusion in the incidental music.

The Adagio is associated with the tragic closing scene where Mélisande lies dying in the presence of the aged Arkel, Golaud her husband, the physician, and the servants of the castle.

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By ARTHUR HONEGGER

Born in Le Havre, March 10, 1892; died in Paris, November 27, 1955

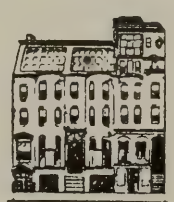
The *Symphonie pour Orchestra à Cordes* is dated 1941. It was published in 1942 with a dedication to Paul Sacher* and has been performed by him in Zürich and other Swiss cities. The first American performance was by the Boston Symphony Orchestra, December 27, 1946, Charles Munch conducting as guest. Serge Koussevitzky conducted it in the Friday and Saturday series, October 31 and November 1, 1947, and again on October 8, 1948.

At the end of the printed score is written, "Paris, October, 1941." Willi Reich, writing from Basel for the *Christian Science Monitor,* May 19, 1945, remarked that the Symphony for Strings "embodies much of the mood of occupied Paris, to which the composer remained faithful under all difficulties."

The first movement opens with an introductory Molto moderato, *pp.* with a viola figure and a premonition in the violins of things to come.

* Paul Sacher is the conductor of the orchestra of the *Collegium Musicum Zürich,* founded in 1941. It was for him and his orchestra that many important works have been composed.





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Alfred Krips

A member of the Boston Symphony since 1934 and Assistant Concertmaster since 1946, Alfred Krips has also served as Concertmaster of the Boston Pops for more than 15 years.

Born in Berlin, he studied the violin with Willy Hess—who himself had been Concertmaster of the Boston Symphony from 1904 to 1907—and began his professional career at the Berlin Opera House, where he played under such conductors as Walter, Furtwangler, Klemperer, and Richard Strauss. During this period, he also toured Europe as soloist with a chamber orchestra.

After joining the Boston Symphony at the invitation of Serge Koussevitzky, he became active in many other musical fields. A favorite of Boston Pops audiences for his sparkling solos, he has also performed with Boston chamber groups and served as a teacher at the New England Conservatory and the Berkshire Music Center.

Mr. Krips lives with his wife in Brookline. His avocation? "Listening to and playing chamber music."

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The main Allegro brings full exposition and development. The introductory tempo and material returns in the course of the movement for development on its own account and again briefly before the end.

The slow movement begins with a gentle accompaniment over which the violins set forth the melody proper. The discourse is intensified to *ff*, and gradually subsides.

The finale, 6/8, starts off with a lively, rondo-like theme in duple rhythm, which is presently replaced by another in the rhythmic signature. The movement moves on a swift impulsion, passes through a tarantella phase, and attains a presto coda, wherein the composer introduces a chorale in an *ad libitum* trumpet part, doubling the first violins (a procedure unprecedented in a piece for string orchestra). The chorale theme is the composer's own.

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THE MAN BEHIND THE MUSIC

IF THE principal purpose of any biography of a composer is to reinforce the listener's enthusiasm over a symphony or an opera by acquainting him with the man who wrote it, it must be admitted that the result is apt to be disillusion. Composers in the eighteenth century (biographies really become possible in the eighteenth century, for only then is there book-length material) usually led the rather drab existence of servants to a prince. They turned out their scores as if unaware that they might be more than fulfilling a daily task. In the nineteenth century, when composers wrote for and before the world at large, there

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was more mingling and more discussion, their scores became a considered life effort, and were often born with labor pains. The "great" ones were sometimes conscious of a high artistic mission. If they could have lived on the level of their music they would have been impossibly exalted beings. Instead, they behaved like most of us in their daily contacts — or worse. They were often furtive and unapproachable. Beethoven was capable of insulting his most loyal friends; Brahms was sometimes unbearably rude; Debussy could be cruel to the women who gave him their full devotion.

Some composers were at least more agreeable to have around. The long view about the "difficult" ones is that they were instinctively guarding their inward life, their precious creative function, against intrusion. This was Beethoven's "loneliness." It was the shyness of Brahms, who, as an adolescent, poor, self-taught, was suddenly thrust into fame before he was equipped to meet the expectations of the musical world. If he had not proved himself in his music a sensitive poet of tones, only his closest friends would have suspected what lay beneath the concealment. Except in his scores, he showed his deeper feelings only to a few intimates who would receive them with silent understanding.

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Needless to say, the circumstances of a composer's life, such as stormy crises or love affairs, have never directly produced a piece of music. Schubert freely expressed the raptures of love in his songs, but he was shy of the *Wiener Mädel* in the flesh. Tchaikovsky was never more cheerful than when he wrote his *Pathétique,* never more distraught than when he wrote his exultant Fourth. Wagner created Isolde out of his fundamental emotional nature, not out of any passionate attachment with Mathilde Wesendonck, for that fair young matron gave him exactly what he needed and expected at the moment — intelligent sympathy backed up by a warm glow of feminine admiration.

Debussy wrote his greatest music while he was living with "Gaby" Dupont (1888–1899) and Lily Texier (1899–1904) — *Pelléas, L'Après-midi d'un faune,* the *Nocturnes, La Mer.* Both were cocottes, attractive, petite, who gave him their full love but could not have had the remotest idea of what his music was about. Who shall say to what extent the shabby atmosphere of the Montmartre was helpful to the creating mood of this most fastidious of artists?

In certain ways, the life record is revealing. There is the heroism of the deaf Beethoven; the intrepidity of Wagner or Debussy, who faced non-comprehension and in their principal efforts were scrupulously faithful to their higher purpose. Either of these men encountered at a

Counterpoint . . .

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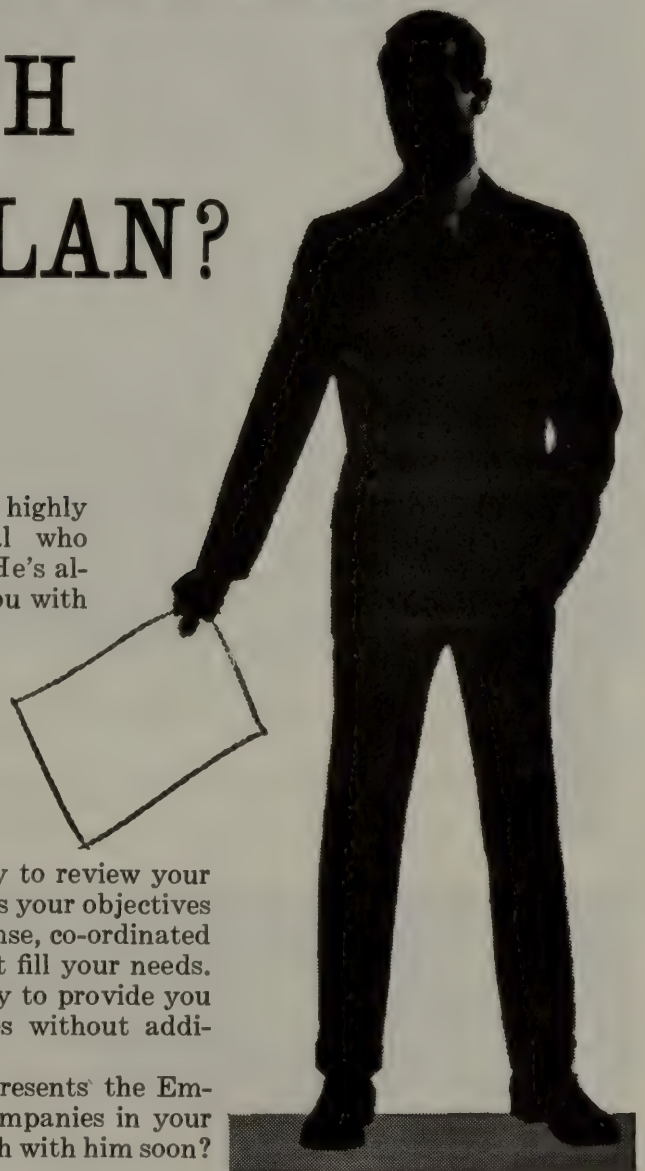
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tea party might have seemed an insufferable egotist, absolutely requiring submission to his views. But revolutionaries like Wagner and Debussy had to be egocentric to exist. Each had to plant himself at the confident center of his own esthetic universe.

Do we understand the music of the past better by becoming acquainted with its period? We do to the extent that a composer reflects the point of view, the social habits of his time, the general milieu. In this respect the lesser composer can be more illuminating. The "baroque" Telemann, the "gallant" Dittersdorf, the "romantic" Liszt tell us more in this respect than Bach, Mozart or Wagner, for these great ones transcend their periods and belong to all ages. Their music is correspondingly more difficult to reconcile with their daily routine.

The musical biographer's road has been hard. If he is to construct anything like a continuous narrative he must be supplied with letters, memoirs, the written testimony of colleagues, information derived

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March, 1930: Gertrude Stein at home in Paris



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from relatives, contemporary press commentary. In the seventeenth and eighteenth centuries this kind of material is sadly lacking. Of Purcell or Vivaldi we have not even the year of birth. For Handel and Bach there is more background. Where and when certain works were performed is not ascertainable when the information is most desired. Of more personal information there is very little indeed. In the later eighteenth century, there is more background, some letters, but not enough for a portrait which would show the man in his family circle, or in conversation with his friends. Mozart is the exception. Unlike Haydn, he wrote an abundance of letters. Through the earlier years especially, the years of travelling, they give us the intimate conversational Mozart in an almost day by day record.

In the nineteenth century, the period when people fanned and studied their emotions, and waxed literary, the biographer encounters an increasing flood of letter-writing and other outpourings of the written word. The abundance becomes such that he is hampered by having to leave out more than be can use. Wagner brings the high tide, with his actual thousands of letters, his interminable essays, his autobiography. After Wagner we have a recession, an ebb tide. In our century there is the telephone, there is quick and easy travel to preclude long separations. Talking it over is more satisfactory and little is writ-

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ten down. The real difference is deeper. The artist is no longer inclined to unload his feelings, pen in hand. Debussy shows a certain wit and irony in his letters, but they leave a scattered record. If Strauss's very practical exchanges with his librettist were subtracted from his letters there would be very little left. None of our contemporaries are likely to leave enough letters to fill a volume worth calling a book – certainly not a book one would care to read.

The preserved utterances of the loquacious romantics, on the other hand, can be more valuable than any biography, which at best can reduce the material into a conveniently ordered narrative. The letters of Schumann and his articles for the *Neue Zeitschrift* are comparable to Berlioz's letters, his memoirs and his newspaper criticisms – they stand above any possible subsequent treatment. The letters of Chopin, of Mendelssohn, of Brahms, have many pages which concern the addressee only, but they are as a whole vividly revealing.

It is of course important to align the life with the works. When the

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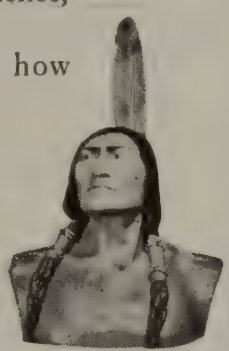


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reader wishes to know what moved the composer to write this or that piece, and how it fitted into his daily life, the biographer is sometimes at a loss. We could do with more particulars about Bach's instrumental works. There is no record of a performance of Mozart's last three symphonies while he lived, or mention of them except for their listing, with dates of completion, in his notebook. Schubert seems never to have mentioned his "Unfinished" Symphony after presenting the score to the Styrian Music Society in Gratz, nor has he obliged posterity by telling us why he never finished it. He made no identifiable reference to the great posthumous C major Symphony.

The biographies are of two sorts — those which aim to encompass everything known about the composer, sometimes running into several volumes, and those which select the more interesting or significant material and compress it into a single volume. The first is a more prodigious labor, the more so if it is a pioneer effort. The second sort is far more easily done, because the writer can draw upon the spade work of his predecessor. It is more profitable because it appeals to the casual reader. The pioneer must draw his reward in the respect of the musical world, if he lives to enjoy it. The odds are against the biographers who write from personal acquaintance with the composer. In

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the first place, there are no Boswells among them. Mainwaring's book on Handel, Schindler's on Beethoven, Kalbeck's eight volumes on Brahms, Glasenapp's two on Wagner (extended to six by Ellis) have certain advantages of a first-hand report, but conspicuous disadvantages — unsifted data, the necessity for tact, personal bias, lack of perspective. Schindler's false statements, Kalbeck's unconditional acceptance, Glasenapp's glossing-over, were later exposed. Even the biographer who undertakes his task some years after the composer's death will be superseded by letters and other corrective information later uncovered. Such are Jahn's Mozart (three volumes), Wasielewski's Schumann, Kreissle von Hellborn's Schubert, even Thayer's Beethoven (three volumes). Ernest Newman's four-volume life of Wagner stands up well because the writer waited for years until Wagnerian data could settle into a state of reasonable finality — through these years also he added to his vast knowledge of the vast subject. This is the most readable, the most unencumbered of the full-length biographies.

The category of books useful mostly for reference should also include Spitta's three volumes on Bach. Recent works are a documentary *Bach Reader* by Hans T. David and Arthur Mendel, *A Documentary Biography* of Handel by Otto Erich Deutsch, and further documentary volumes by the same illustrious scholar: *A Schubert Reader* and *Schubert — Memoirs by His Friends, Mozart — Dokumente seines Lebens.*



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There is also a documentary *Moussorgsky Reader* compiled by Jay Leyda and Sergei Bertensson. Books specifically devoted to the works of composers, and thematic catalogues of their music are as extensive as the biographies, and still more valuable for reference. They constitute another literature.

Biographies in a single volume vary from an honest, sober, and factual account to a tale colored in the style of a novel. Examples of the latter are Marcia Davenport's *Mozart,* and *Verdi: A Novel of the Opera* by Franz Werfel. The latter author admitted his hesitation before undertaking "to move at once upon two separate planes . . . to walk simultaneously in the world of fable and the world of fact." The result proves that the two are oil and water. A more assimilable book is *Beloved Friend* by Catherine Drinker Bowen, a life of Tchaikovsky which adds a number of letters to the hitherto known correspondence of Tchaikovsky and his patroness Nadejda Filaretovna von Meck. It is thus a curious mixture of fact and fiction. A fair sample of this style of writing is the opening sentence of the book:

"Nicholas Rubinstein, his fur hat at a careful angle, the skirts of his fur coat striking against his short legs, walked down the steps of his

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Conservatory and turned northward along snow-lined, dimly-lighted Moscow streets."

This is certainly harmless as a clever piece of imaginative exercise. Nicholas Rubinstein, leaving the Conservatory he had established, and about to pay a visit to Mme. von Meck, would have turned north if Mrs. Bowen rightly studied her map of Moscow. The streets must have been dimly lighted, since electric illumination had not been invented in 1876. In December the streets were very likely lined with snow, and Nicholas Rubinstein would probably have worn a fur coat, and a fur hat. He may have had short legs, although he was apparently taller than his brother. The whole book seems to be based on similar reasonable assumptions. The reader may dismiss them as no serious threat to veracity – whether the skirts of Rubinstein's coat did or did not strike against his "short legs" does not alter the record of the pianist. This is well enough, but how are we to know whether later on the author will slip in unawares a significant bit of her own invention, and pass it off as gospel? Dr. Johnson said about a man whose stories were only half fabulous: "We don't know *which* half to believe. By his lying we lose not only our reverence for him, but all comfort in his conversation." When Mrs. Bowen presents us with Tchaikovsky's speech in quotations, and details of his home life, we are at a loss to distinguish between the actual Tchaikovsky and the author's eager imagination. The book is

Samuel Eliot Morison

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thus addressed both to the fiction-lover and the fact-lover, alienating both by obstructing the narrative with the letters, the letters with the narrative. This is a well-written book, but a problem as a specimen of biographical method. Other one-volume biographies are tinged, but more slightly so, with fictional coloring.

Probably no really satisfactory biography has ever been produced by an author not in full sympathy with his subject, or, if the subject is an artist, with his work. This can go too far, as when the writer is a fatuous disciple. The other extreme is rarer, but still worse, as when Henry T. Finck, disliking the music of Strauss, wrote a book demolishing the works, piece by piece. The most valued biographies deal with honest, incontrovertible fact, present controversial incidents for what they are, give us a point of view which has grown from a true perception of the music that may have affected the composer's behavior, or lurked within it, as the case may be.

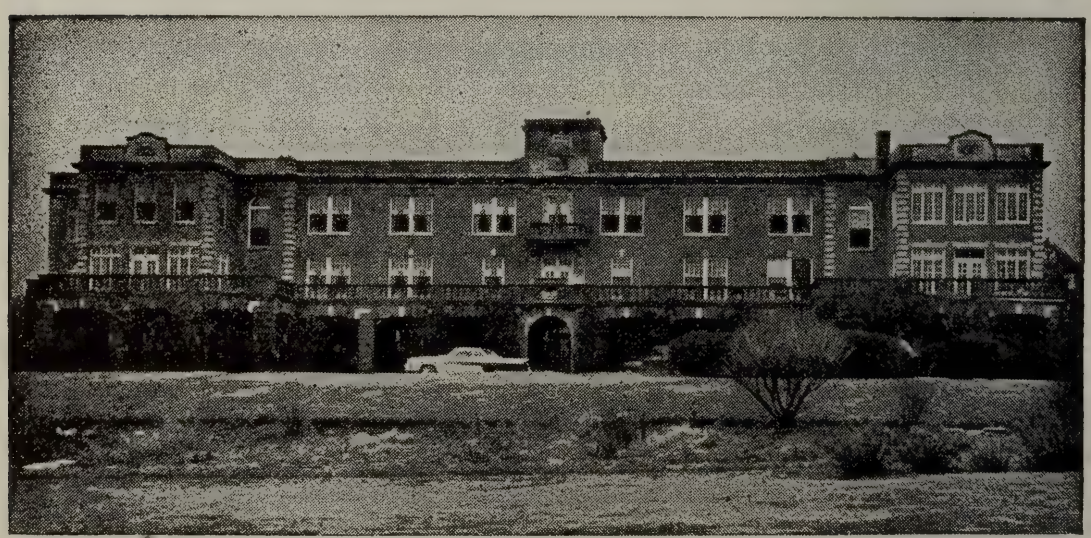
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"Chasse Royale et Orage" ("Royal Hunt and Tempest"), Symphonie Descriptive, from Part II of "Les Troyens"

By Hector Berlioz

Born in Côte-Saint-André (Isère), December 11, 1803; died in Paris, March 9, 1869

Les Troyens was composed between 1856 and 1858. Berlioz divided it into two parts, *La Prise de Troie* and *Les Troyens à Carthage.* The "Royal Hunt and Storm" is an instrumental interlude in the second part. *Les Troyens à Carthage,* consisting of five acts with a prologue, was first performed at the *Théâtre Lyrique,* November 4, 1863. The first opera, *The Capture of Troy,* was never heard by its composer. Felix Mottl conducted the full opera *Les Troyens* on two successive evenings, December 6 and 7, 1890, at Carlsruhe. *La Prise de Troie* was performed in Paris at the Opéra, November 15, 1899.

Les Troyens as a whole had its first performance in English at Glasgow, March 18 and 19, 1935. A revival at Convent Garden, London, in June, 1957, brought the whole opera into an evening's performance, encompassed (with a few cuts) in five hours. Sir John Gielgud directed the production and Rafael Kubelik conducted. The first stage performance in the United States was given by the New England Opera Theatre, under the direction of Boris Goldovsky, March 27, 1955 (considerably reduced in length).

The "Descriptive Symphony" was conducted at the concerts of this Orchestra by Henri Rabaud, February 28, 1919, by Sir Thomas Beecham, January 20, 1928, by Charles Munch, October 3–4, 1952, and February 6–7, 1959.

The operatic production calls for stage action and a mixed chorus. The orchestration is as follows: 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 cornets, 2 trumpets, 3 trombones, tuba, timpani, bass drum and strings.

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BERLIOZ intended his "Royal Hunt and Storm" to depict the moment in the opera when Aeneas and Dido are driven by a storm which Venus has contrived into a cave where their love is consummated. Virgil covers it with singular brevity in the following lines of the Aeneid, Book IV:

Speluncam Dido dux et Trojanus eamdem
Devenient . . .
*Hic Hymenaeus erit.**

According to the stage directions, Naiads are seen "sporting among the reeds." A hunting fanfare frightens and disperses them. The hunter is seen but with the coming of the storm he takes shelter. "A thunderbolt falls, shatters an oak and fires it, whereupon sylvan creatures and Satyrs brandish the blazing branches as nuptial torches." The cries of nymphs are heard calling prophetically "Italy! Italy!" The tempest dies away with a last echo of the hunting call. The cries of *"Italie"* are of the greatest significance to a listener immediately aware of the whole opera. The founding of a new empire is the destiny, the solemn obligation laid upon the Trojan host, and the same cry precedes the appearance of the ghosts of the slain heroes of Troy to warn the diverted Aeneas of his mission.

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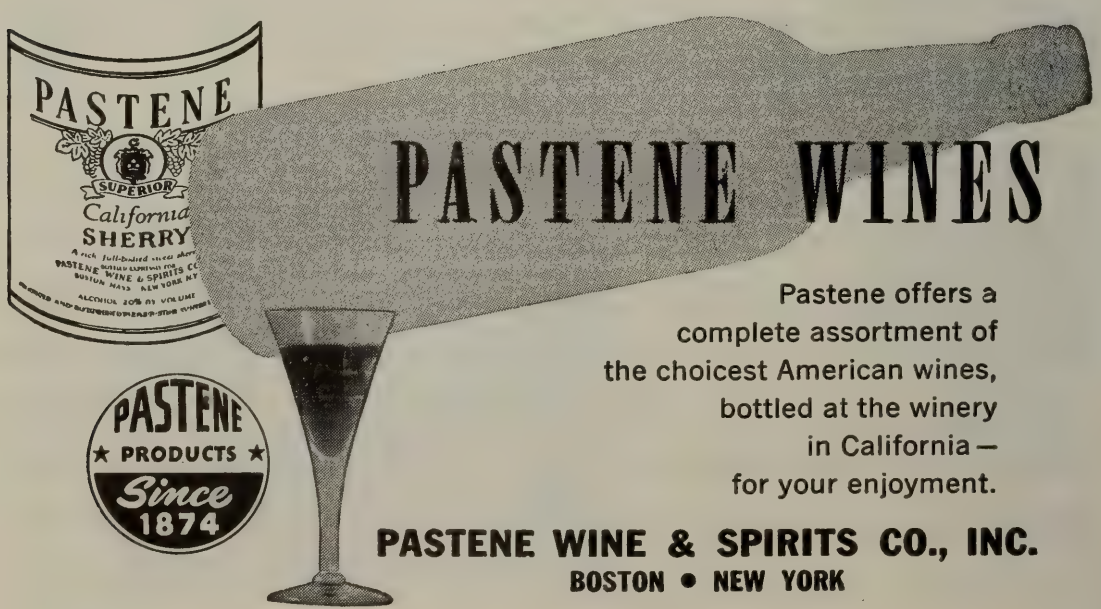
Berlioz probably had a special intent in naming this a "Descriptive Symphony." It does not find a suitable place in the succession of acts, but is rather a separate tone poem, drawing the crux of the tragedy into a sort of separate musical entity. Ernest Newman has pointed out how the episode so succinctly described by Virgil is "the point of supreme tension and supreme significance. These qualities it derives from the fact that the now unbalanced Dido decides to *marry* Aeneas, so making him King of Carthage. With this resolution Dido has signed her own death warrant: Carthage, we are given clearly to understand, will not tolerate a Trojan king, while the plan does not agree with the artful schemes of either of the double-dealing goddesses, Juno and Venus. So Dido has let herself be caught in a net from which she cannot escape. The shades of Priam, Hector and other Trojan heroes for the last time exhort Aeneas to fulfill his Roman destiny. He obeys, and Dido is doomed."

From the first, Berlioz had doubts about the suitability of this "Symphony" within the opera. He wrote on the manuscript: "In case the theatre is not big enough to allow the animated and grand stage business of this interlude, if one cannot obtain chorus women to run about the stage with dishevelled hair, and chorus men dressed as Fauns and Satyrs to indulge themselves in grotesque gambols . . . if the fire-

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men are afraid of fire, the machinists afraid of water, the director afraid of everything, this symphony should be wholly suppressed. Furthermore for a good performance a powerful orchestra, one seldom found in opera houses, is necessary."

His misgivings were justified. At the first performance in the *Théâtre Lyrique,* according to Berlioz' Memoirs, "the interlude of the chase was wretchedly managed. They gave me a painted torrent instead of several real waterfalls; the dancing Satyrs were represented by a group of little twelve-year-old girls; they did not hold the burning branches, for the firemen objected from fear of fire. The Nymphs did not run wildly across the forest, shouting 'Italy!'; the female chorus was placed in the wings and their cries were not heard in the hall; the thunder was scarcely heard when the bolt fell, although the orchestra was small and feeble. The machinist demanded at least forty minutes to shift the scene after this pitiful parody." The interlude as a concert number without these visual distractions has had a different fate.

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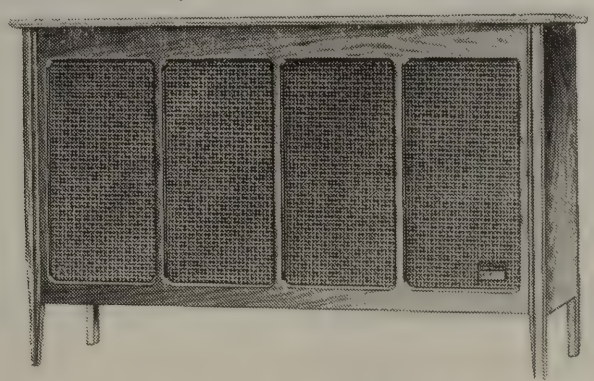
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BERLIOZ devoted three years of thought and work to *Les Troyens.* There are many indications in his writings that he gave it all he had, that his self-esteem was wounded when it attained a belated piecemeal performance, and no more than passing, half-hearted attention. Through the ensuing years the Berlioz admirers, studying the score and hearing occasional performances, have found in it many beautiful passages, many striking details, bespeaking the Berlioz who, carried away by his subject, could strike fire in a way which was his alone.

But neither the whole opera, which would take more than five hours for performance in one session, nor either of its parts (which lose effect by being performed on successive evenings) has ever acquired the status of operatic repertory. *Les Troyens* is a noble effort: its composer's supreme attempt to translate Virgil's great epic to the musical stage. It revives the ideal of the *opera seria* in the two centuries previous, which aimed to perpetuate the tragedies of ancient Greece, as drama and as poetry, in the terms of musical declamation. Berlioz thus retained a basic scheme, though liberally molded, of traditional

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operatic sectional forms, set recitatives, arias, echoing choruses. In doing so, he has filled his score with the vitality of his fresh musical imagination, and so immersed himself in Virgil's tale that it becomes in its best scenes intensely moving. There are also, it must be confessed, pages which fall short of this generating excitement. As had been the case with *Fidelio,* it was what the subject stirred in the composer rather than its casing of operatic style that mattered.

Paris had no idea of the magnitude of Berlioz' most ambitious effort in music for the stage. The belated and inadequate performance of *The Trojans at Carthage* in 1863 followed the notorious Paris *Tannhäuser* by two seasons. Two more diametrically opposed operatic aspirants than Berlioz and Wagner could not have been imagined. Wagner in this case quite outdid Berlioz as offering a sensational

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challenge. Little provocation was found in *Les Troyens à Carthage,* and it was received with indifference.

This coolness offended him, the more so in the lingering warmth of the praise which had surrounded him recently in Central Europe. The directors of the *Opéra* in Paris had shown no interest, nor did the Emperor give him any genuine assurance of interest. Could anything very different have been expected from these quarters? Berlioz was respected as the composer of *La Damnation de Faust* and *L'Enfance du Christ.* He had never composed an opera to draw the multitude, and it was fairly plain that he never would. He was not a Rossini, Meyerbeer, or Offenbach, with a constant attentive finger on the public pulse. He did not dangle catchy tunes, vocalizations or whooped-up finales. He made no national appeal through the lore of his people. He chose Virgil because the *Aeneid* was one of the literary impressions of his childhood, and because he found the tales of the Trojan defeat and the death of Dido uplifting and moving in a special and personal

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way. He chose this subject in spite of the fact that the French public had turned away yawning from classical mythology in opera, while Offenbach, more alert to fashion, had titillated them not long since (1858) with his lampoon on the Orpheus legend.

Berlioz was neither careless of success nor indifferent to money (he had good reason to be otherwise!), but it simply never occurred to him to lower his standards in hot pursuit of those blessings. No less than Wagner he was true to his best instincts as an artist. He looked back to Gluck, who caught the nobility and purity of his classic subjects, and disavowed the contemporary theatre as a *"bazar"* when it should be a *"panthéon lyrique."* "Music," he wrote (before the term "background music" had been invented!), "is not truly destined to take a place among the daily amenities of life, like eating, drinking and sleeping. . . . I know nothing more odious than those establishments where music simmers along each evening, like a *pot-au-feu.* These are the ruin of our art; they vulgarize it, they make it flat and stupid. The masterpieces are singled out by a discerning few (not only artists, who in many cases are brutes!). There are some whom nature gives a special sense not vouchsafed to the many. They alone understand, feel, appreciate, adore the productions of genius. As for the others, *aures habent*

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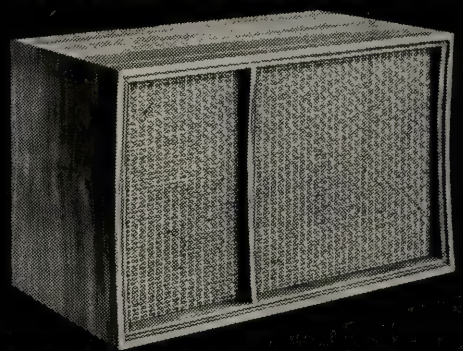
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et non audiunt — their nervous system is incomplete, their souls have as much wing as a penguin." Berlioz must have been irked when Wagner became a violent irritant, a storm center in Paris, while he and his Virgilian dreams were little noticed. He must have envied Wagner's unerring sense of direction, his inward, clear purpose of ultimately subduing the world. He can be almost pardoned for a more or less secret smile when *Tannhäuser,* commanded by the Emperor who would not consider or even read *Les Troyens,* was a scandalous fiasco.

It must be said that *Les Troyens,* since the death of Berlioz, has been more often praised than performed — this in spite of the fact as noted by Ernest Newman (on having first heard it) that its special mood and color, its most vivid moments cannot be sufficiently felt in the piano reduction or the study of the silent page. He wrote: "The test of a dramatic composer is not in his ability to write fine music for outstanding lyrical episodes but in his capacity for filling the veins of the action as a whole with living blood; and judged by this test Berlioz in *The Trojans* stands out as a genuine musical dramatist. There is little in the best dramatic music of the last 300 years that can compare in impressiveness with that of the scene in which the ghost of Hector

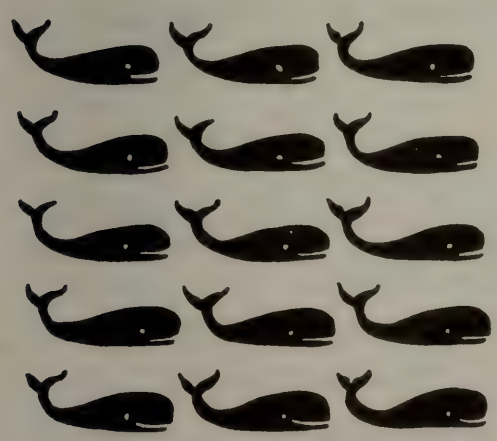
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appears to Aeneas." Sir Donald Tovey wrote of *Les Troyens* that it is "one of the most gigantic and convincing masterpieces of music drama." Jacques Barzun, quoting this remark, adds, "One can then begin to classify one's impressions of its power — from drama to poetry to music — for *Les Troyens* is emphatically one of those works which have to be thoroughly known to be enjoyed throughout; its beauties do not take possession of the mind all at once but require to be recognized." He also writes: "In any art this power to conceive is of course the supreme test. We are used to judging the various grades of executive ability — how well the artist does any particularly fine or difficult thing — but that he should think of doing other, unheard-of things, this is what separates the Shakespeares and Beethovens from the rest. In Berlioz's *Troyens* the presence of this faculty is everywhere. His Cassandra and Dido rank with the greatest of poetic creations, distinct from all models and from each other in the constant play of mood within passion. Their words modulate as swiftly and aptly as the music, and Berlioz emerges as a dramatic psychologist who equals Mozart and holds his own with every first-rank librettist."

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By Claude Debussy

Born in Saint-Germain (Seine-et-Oise), France, August 22, 1862;
died in Paris, March 25, 1918

It was in the years 1903–05 that Debussy composed *La Mer*. The first performance was performed at the Concerts Lamoureux in Paris, October 15, 1905.

La Mer is scored for piccolo, 2 flutes 2 oboes, English horn, 2 clarinets, 3 bassoons, double bassoon, 4 horns, 3 trumpets, 2 *cornets-à-pistons*, 3 trombones, tuba, cymbals, triangle, tam-tam, glockenspiel (or celesta), timpani, bass drum, 2 harps, and strings.

Debussy made a considerable revision of the score, which was published in 1909.

When Debussy composed *"La Mer: Trois esquisses symphoniques,"* he was secure in his fame, the most argued composer in France, and, to his annoyance, the most imitated. *L'Après-midi d'un faune* of 1894 and the *Nocturnes* of 1898 were almost classics, and the first performance of *Pelléas et Mélisande* was a recent event (1902). Piano,



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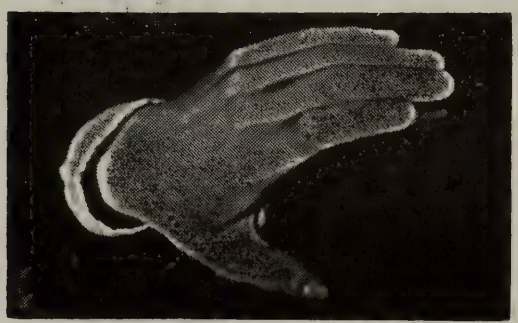
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chamber works, songs were to follow *La Mer* with some regularity; of larger works the three orchestral *Imáges* were to occupy him for the next six years. *Le Martyr de St. Sebastien* was written in 1911; *Jeux* in 1912.

In a preliminary draft* of *La Mer,* Debussy labeled the first movement *"Mer belle aux Iles Sanguinaires";* he was attracted probably by the sound of the words, for he was not familiar with Corsican scenery. The title *"Jeux de Vagues"* he kept; the finale was originally headed *"Le Vent fait danser la mer."*

There could be no denying Debussy's passion for the sea: he frequently visited the coast resorts, spoke and wrote with constant enthusiasm about "my old friend the sea, always innumerable and beautiful." He often recalled his impressions of the Mediterranean at Cannes,

* This draft, dated "Sunday, March 5 at six o'clock in the evening," is in present possession of the Eastman School of Music at Rochester.



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where he spent boyhood days. It is worth noting, however, that Debussy did not seek the seashore while at work upon his *La Mer.* His score was with him at Dieppe, in 1904, but most of it was written in Paris, a *milieu* which he chose, if the report of a chance remark is trustworthy, "because the sight of the sea itself fascinated him to such a degree that it paralyzed his creative faculties." When he went to the country in the summer of 1903, two years before the completion of *La Mer,* it was not the shore, but the hills of Burgundy, whence he wrote to his friend André Messager (September 12): "You may not know that I was destined for a sailor's life and that it was only quite by chance that fate led me in another direction. But I have always retained a passionate love for her [the sea]. You will say that the Ocean does not exactly wash the Burgundian hillsides — and my seascapes might be studio landscapes; but I have an endless store of memories, and to my mind they are worth more than the reality, whose beauty often deadens thought."

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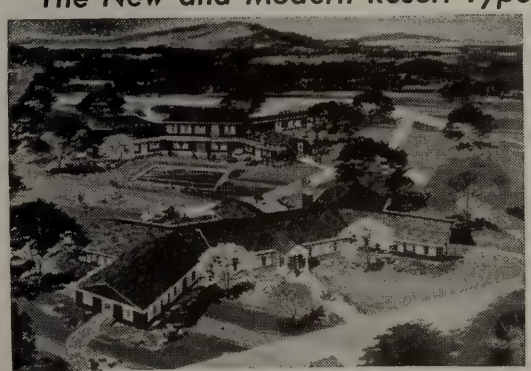
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Debussy's deliberate remoteness from reality, consistent with his cultivation of a set and conscious style, may have drawn him from salty actuality to the curling lines, the rich detail and balanced symmetry of Hokusai's "The Wave." In any case, he had the famous print reproduced upon the cover of his score. His love for Japanese art tempted him to purchases which in his modest student days were a strain upon his purse. His piano piece, *"Poissons d'or,"* of 1907, was named from a piece of lacquer in his possession.

• •

What other writers deplored in Debussy's new score when it was new, M. D. Calvocoressi, who was then among the Parisian critics, welcomed as "a new phase in M. Debussy's evolution; the inspiration is more robust, the colors are stronger, the lines more definite." Louis Laloy, who was always Debussy's prime rhapsodist, wrote in the same vein.

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It would be hard to think of a score more elusive than *La Mer* to minute analysis. The cyclic unity of the suite is cemented by the recurrence in the last movement of the theme in the first, heard after the introductory measures from the the muted trumpet and English horn. A theme for brass, also in the opening sketch, becomes an integral part of the final peroration. Music to set the imagination aflame, it induced

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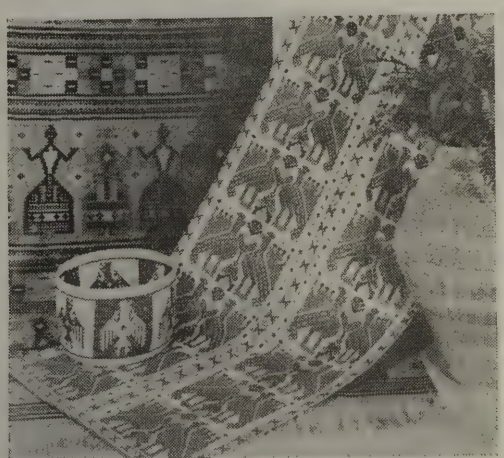
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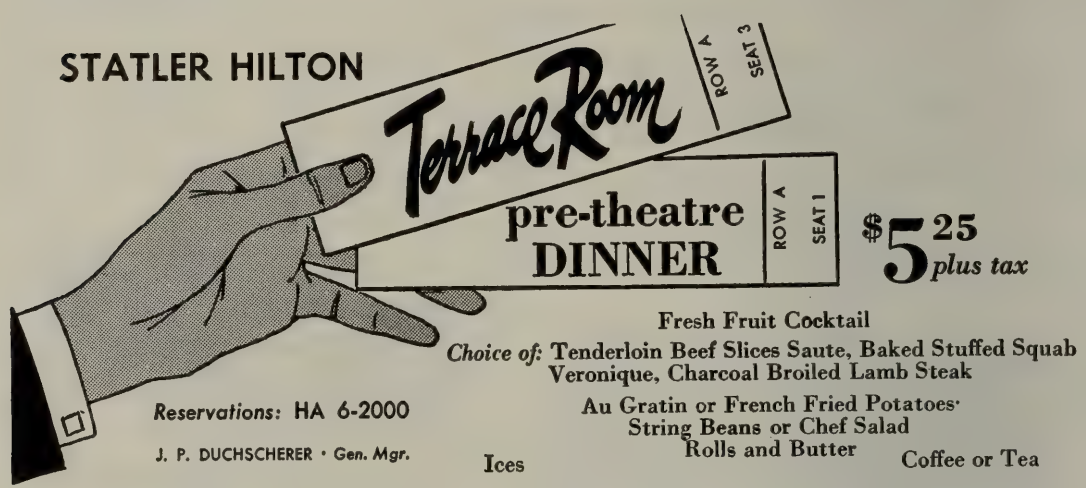
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from the pen of Lawrence Gilman one of his most evocative word pictures:

"Debussy had what Sir Thomas Browne would have called 'a solitary and retired imagination.' So, when he essays to depict in his music such things as dawn and noon at sea, sport of the waves, gales and surges and far horizons, he is less the poet and painter than the spiritual mystic. It is not chiefly of those aspects of winds and waters that he is telling us, but of the changing phases of a sea of dreams, a chimerical sea, a thing of strange visions and stranger voices, of fantastic colors and incalculable winds — a phantasmagoria of the spirit, rife with evanescent shapes and presences that are at times sunlit and dazzling. It is a spectacle perceived as in a trance, vaguely yet rhapsodically. There is a sea which has its shifting and lucent surfaces, which even shimmers and traditionally mocks. But it is a sea that is shut away from too curious an



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inspection, to whose murmurs or imperious command not many have wished or needed to pay heed.

"Yet, beneath these elusive and mysterious overtones, the reality of the living sea persists: the immemorial fascination lures and enthralls and terrifies; so that we are almost tempted to fancy that the two are, after all, identical — the ocean that seems an actuality of wet winds and tossing spray and inexorable depths and reaches, and that uncharted and haunted and incredible sea which opens before the magic casements of the dreaming mind."

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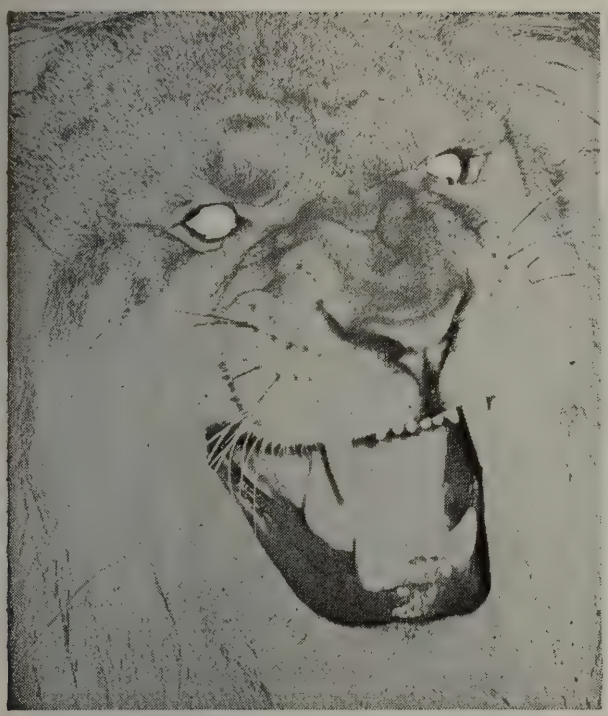
by HENRY B. CABOT

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My love of music and my interest in the Boston Symphony Orchestra started as a kid when my mother took me to some concerts. That was when Karl Muck was the conductor. Since the early 1930's I have been active in its management. The reservoir of good will which the Orchestra has in this community is enormous. Many, many times I am asked, "What can I do for the Symphony?" My standard answer is, "Join the Friends of the Boston Symphony Orchestra." Some people want to do more than just make a contribution to the Orchestra—which constitutes membership in the Friends—but as contributions are life blood to the Orchestra, there is nothing more a person can do unless he wants to help raise money from others.

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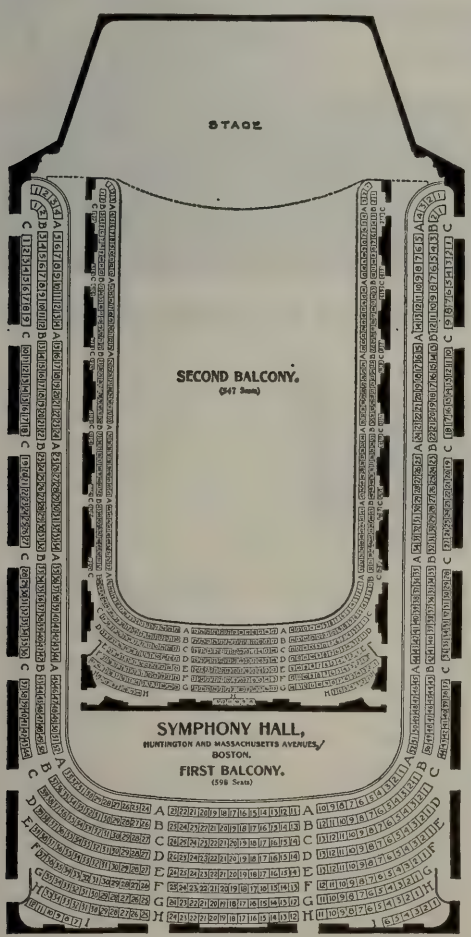
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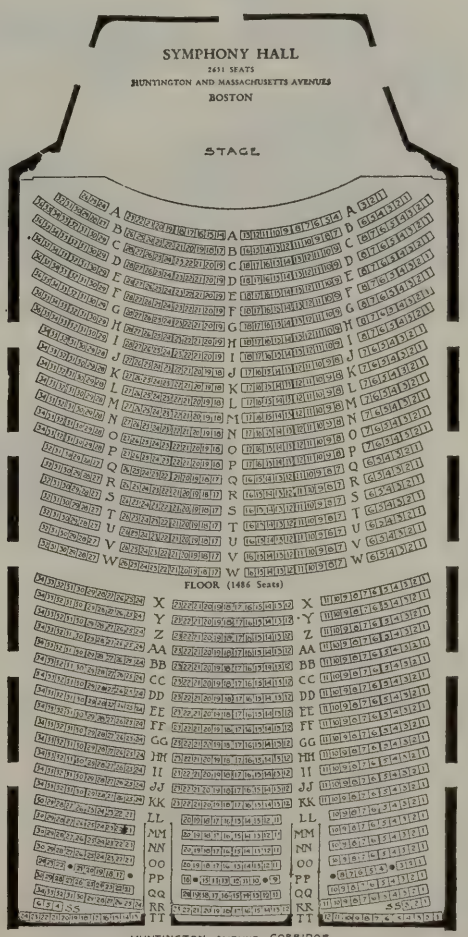
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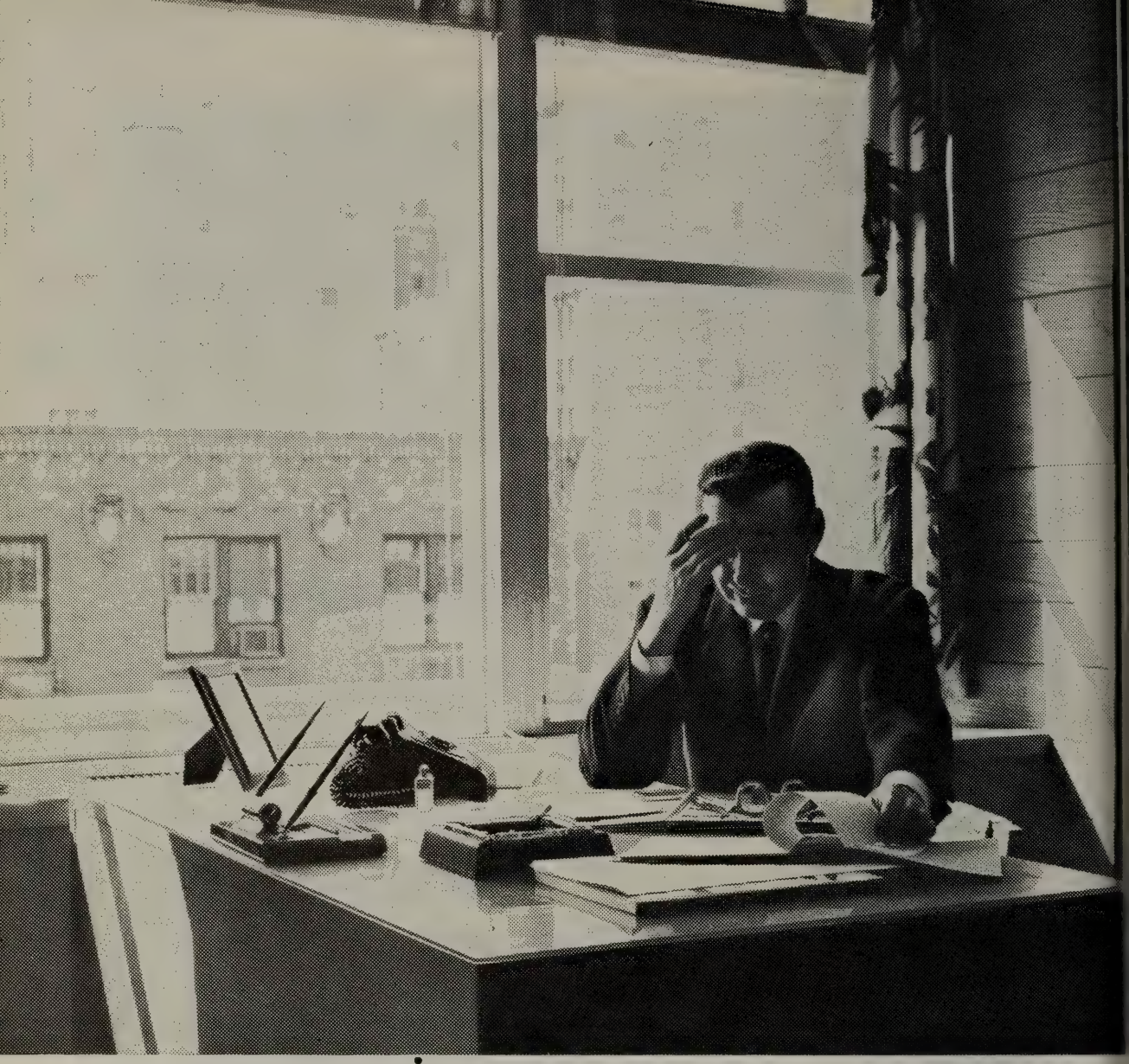
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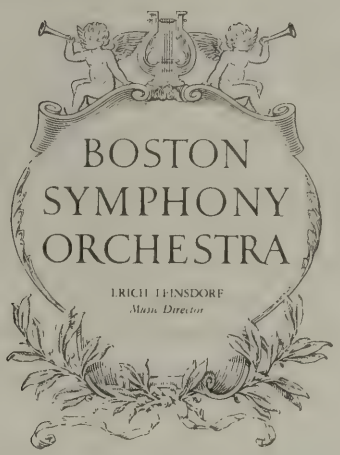
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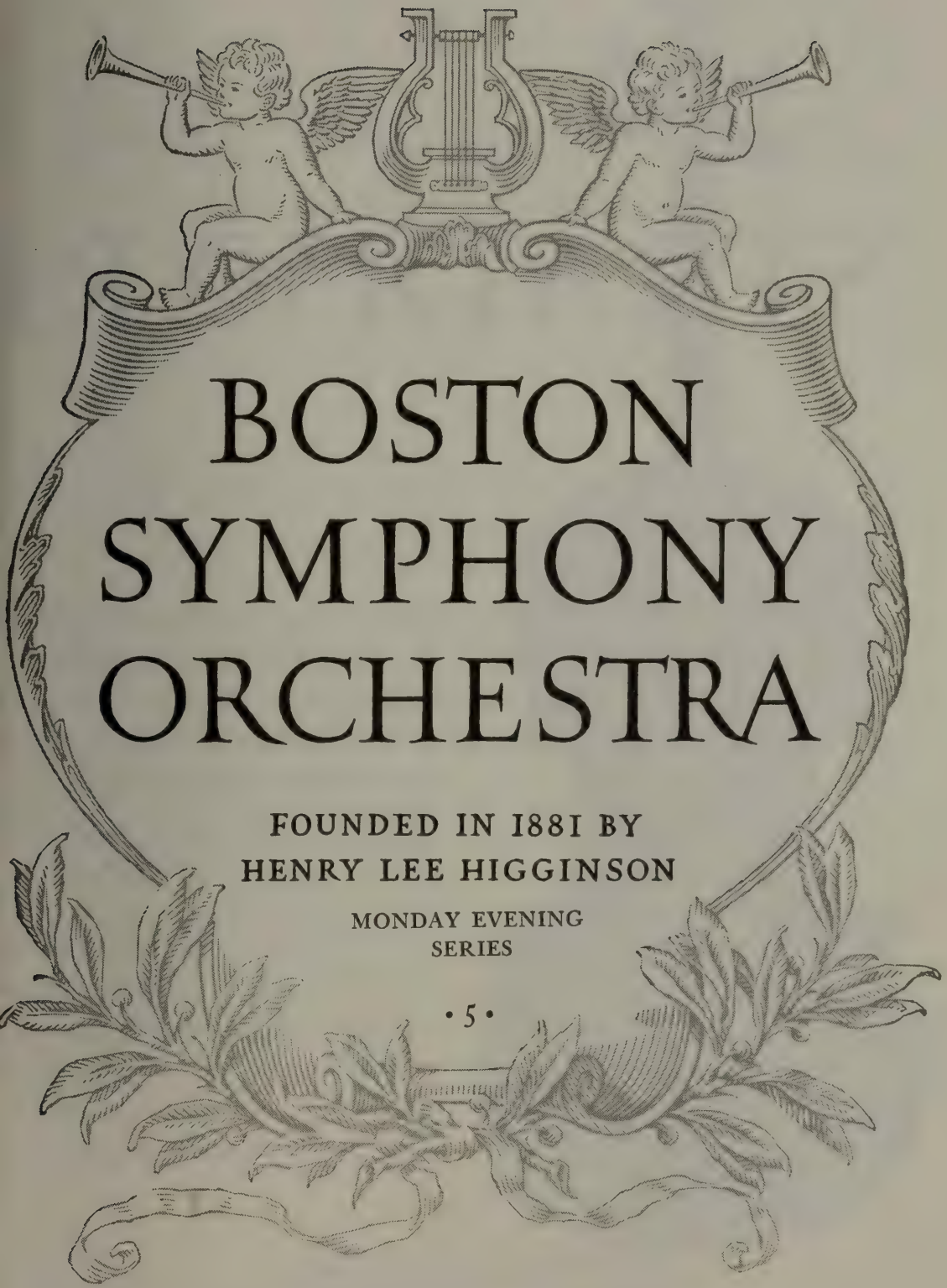
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with historical and descriptive notes by

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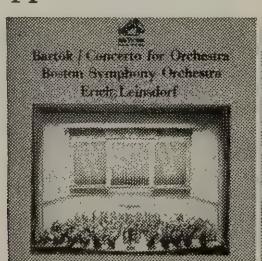
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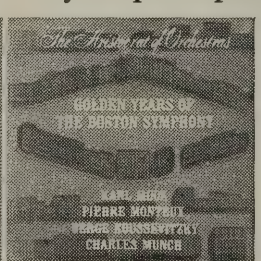


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EXHIBITION

The current exhibition of paintings by contemporary artists has been loaned by the Boris Mirski Gallery of Boston.

• •

THE SOLOIST

Henryk Szeryng, born in Warsaw, was taught the violin from his childhood, and in 1928 was sent to study with Carl Flesch in Berlin. He began his career as a performing artist in 1933. He also studied musical composition, Nadia Boulanger being one of his teachers. Through the Second World War he devoted himself to playing for the allied armed forces, touring in various countries of Europe and in South America. Since 1946 he has made Mexico his home and has become a citizen of that country. He played Tchaikovsky's Concerto at the Boston Symphony Concerts, February 6–7, 1959, Schumann's Concerto on March 3–4, 1961.

• •

A FULL LIFE OF FOLKSONG

Under the above caption Zoltán Kodály was congratulated by the *Sunday Times* of London on December 16th last as follows: "Zoltán Kodály, the Grand Old Man of Hungarian music and now the doyen of European composers, celebrates his eightieth birthday today. . . . Like his friend and compatriot Bartók, who

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died in 1945, Kodály has devoted many years of his life to the collection and study of Hungarian folksongs. Today, this slight figure with the face of an apostle, penetrating blue eyes, quiet speech and deliberate manner, is a unique national figure in Hungary, probably the most influential Hungarian alive, although he has never become embroiled in politics.

"Well known and much loved in England, he has been a frequent visitor here ever since his *Psalmus Hungaricus* was given at a Meeting of the Three Choirs in the twenties. Oxford as well as Budapest University has honoured him, and more than once a 'Prom' audience has applauded him in person for his popular *Háry János* suite."

• •

INSIDE SYMPHONY HALL

The remaining telecasts showing "behind the scenes" in Symphony Hall will be given on Tuesday evenings, February 19 and March 19 at 8:30 on Station WGBH-TV, Channel 2. The telecast of February 19 will show Lorin Hollander, the soloist of the previous week, speaking and rehearsing at the piano in the Conductor's room. There will also be an interview with Edward Charron, the Superintendent of Symphony Hall.

• •

EARLY MEMORIES

Mrs. Robert B. Greenough, who is one of the few who have heard this Orchestra under all of its conductors, writes from Arizona as follows: "I enjoyed my first concert in 1884 when I was twelve years old and admired Mr. Henschel very much. Since then I have grown rather vague about many of the conductors, but those who stood out were Muck, Nikisch and Koussevitzky, and still do! I think that we have a wonderful man now and am only sorry to miss so much of his first year, as I do not expect to return before the last of March. I should love to be on a list of any 'old timers'—my granddaughter has my seats and will save all programs."

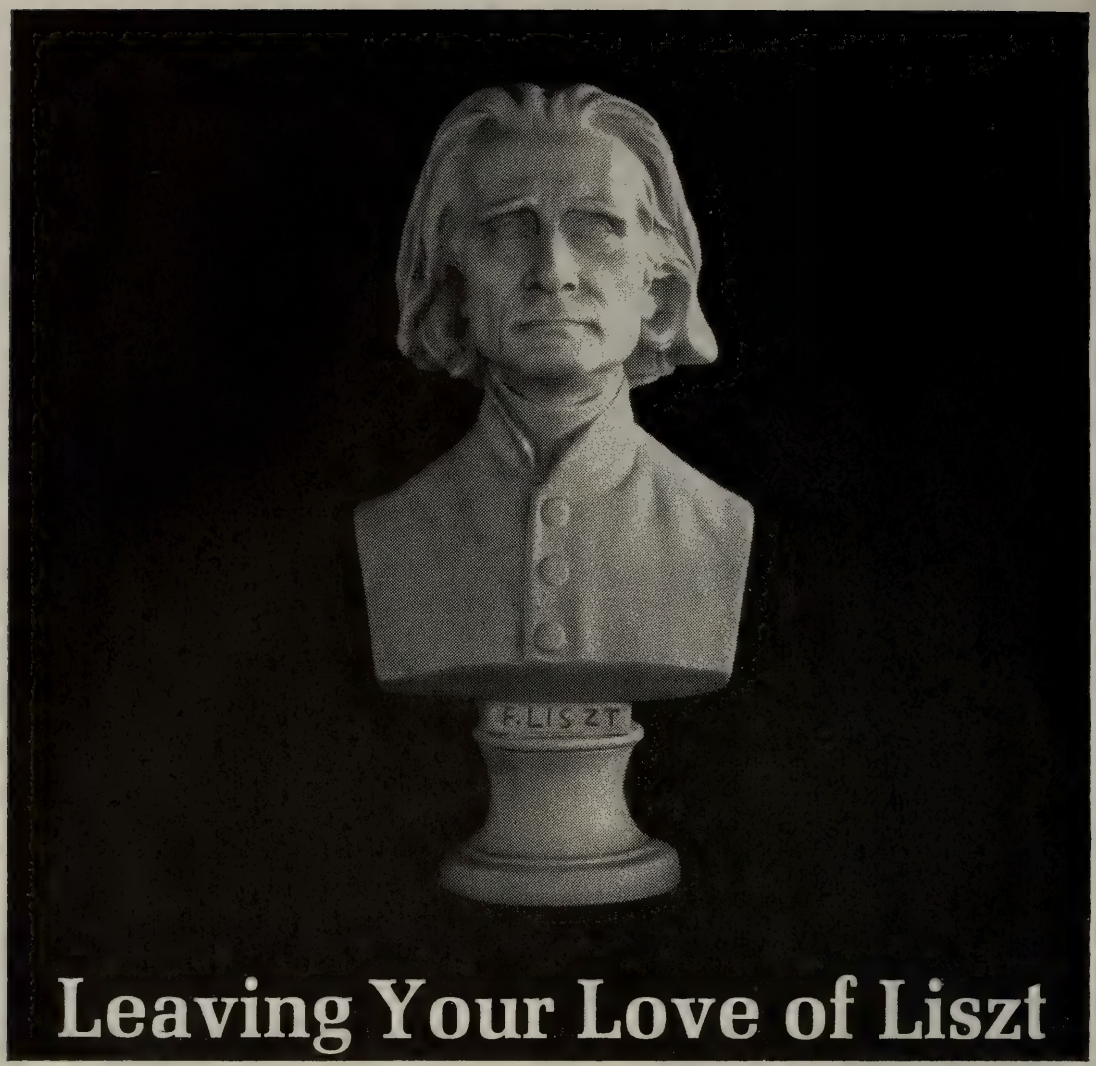




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III. Scherzo: Vivace: Poco meno mosso
IV. Finale: Allegro

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By ANTONÍN DVOŘÁK

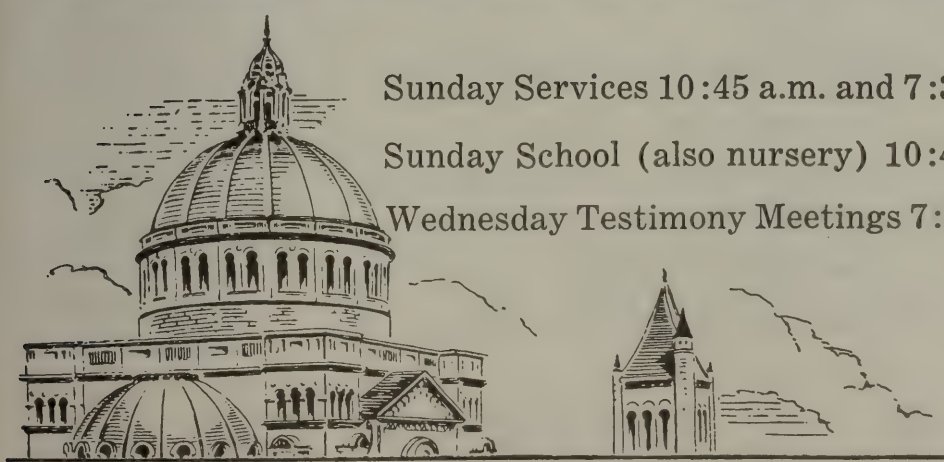
Born in Mühlhausen, Bohemia, September 8, 1841; died in Prague, May 1, 1904

The Symphony in D minor, formerly known as the Second, was completed in Prague in sketch and score between mid-January and mid-March of 1885. The first performance was in London at a concert of the London Philharmonic Society on the April 22nd following, when the composer conducted. It was published by Simrock in Berlin before the year had ended as Symphony "No. 2." It was performed on the continent when Hans Richter conducted it in Vienna in January, 1887, and by Hans von Bülow in Berlin in 1889. The first performance in the United States was at a concert of the New York Philharmonic Society on January 9, 1886. Wilhelm Gericke introduced it to the concerts in Boston on October 22 of the same year, and repeated it November 18. Arthur Nikisch conducted it in 1891 and 1893, Emil Paur in 1896, Gericke in 1899 and 1903, Pierre Monteux in 1921 and 1923 (November 16), since which time the score and parts have lain on the library shelves awaiting further attention.

The orchestra consists of 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones timpani and strings.

THIS Symphony was first published by Simrock shortly after its first performance as the second of five in what for years was accepted as the total number. A re-numbering of his works of which there were more than eight hundred, eventually became imperative owing to

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questions of scattered manuscripts, revisions, uncertainty as to date, and other confusing points.* About the symphonies there was no real problem. Dvořák had made his own notation: "This Symphony was published by Simrock as No. 2, but this is incorrect." He well knew that Simrock's "No. 3" among the familiar five actually preceded his "No. 2" in date of composition. Before the usual five there had been four symphonies, of which the first two remained unpublished and the succeeding two were posthumously published. This made the D minor Symphony the fifth according to Šourek, who included the posthumous symphonies, and the seventh according to Burghauser, who also included in his accounting the two early unpublished works. By this numeration the G major Symphony becomes No. 8, and the "New World" No. 9. Dvořák technically becomes one of the immortals who have made nine a mystical number.

Dvořák had a great ambition for special success in his D minor Symphony. He was already very popular in London and had been elected a member of the Philharmonic Society, whose history he was well aware was honorably connected with Beethoven's Ninth. Šourek remarks: "The request made by the London Philharmonic provided a welcome

* Otakar Šourek, the late biographer of Dvořák, published a thematic catalogue in 1917. This has been revised and enlarged by Jarmil Burghauser, and published in Prague in 1960.



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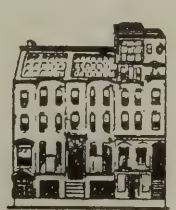
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pretext for the early realization of a work which sooner or later would have had to be written." In other words, this score was the result of special planning. "Dvořák worked at the D minor Symphony with passionate concentration and in the conscious endeavor to create a work of noble proportions and content, which should surpass not only all that he had so far produced in the field of symphonic composition, but which was also designed to occupy an important place in world music."

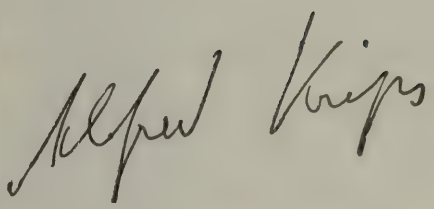
There is more than one evidence of anticipation on the composer's part. He wrote to a friend, Antonín Rus, at the end of 1884: "Now I am occupied with my new Symphony for London, and wherever I go I have nothing else in mind but my work, which must be such as to make a stir in the world and God grant that it may!" He was stimulated by the then recent Third Symphony of Brahms for which he had boundless admiration, and also remembered that Brahms had expressed a confident hope that his next symphony after the one in D major would be "quite different." His publisher Simrock, having been told by Dvořák that he was making good progress with the new symphony, was so interested in the work that he commissioned the violinist Leopold Auer to visit the composer in Prague to see how far it had progressed. On March 25, having finished his score, Dvořák had





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A member of the Boston Symphony since 1934 and Assistant Concertmaster since 1946, Alfred Krips has also served as Concertmaster of the Boston Pops for more than 15 years.

Born in Berlin, he studied the violin with Willy Hess—who himself had been Concertmaster of the Boston Symphony from 1904 to 1907—and began his professional career at the Berlin Opera House, where he played under such conductors as Walter, Furtwangler, Klemperer, and Richard Strauss. During this period, he also toured Europe as soloist with a chamber orchestra.

After joining the Boston Symphony at the invitation of Serge Koussevitzky, he became active in many other musical fields. A favorite of Boston Pops audiences for his sparkling solos, he has also performed with Boston chamber groups and served as a teacher at the New England Conservatory and the Berkshire Music Center.

Mr. Krips lives with his wife in Brookline. His avocation? "Listening to and playing chamber music."

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written to Simrock: "Whatever may befall the Symphony, it is, thank God!, completed. In London it is to be played for the first time on April 22, and I am curious as to the result." The Symphony was received with great acclaim in St. James Hall, and accounted at least as important as the *Stabat Mater.* The performance in Vienna under Richter was less successful, and caused Richter to apologize for the taste of that public as "something unaccountable." Von Bülow, however, carried it to a decided victory in Berlin in 1889. It was Bülow who referred to Dvořák as "Caliban" on account of his shaggy mane, and who described him to his wife as "a genius who looks like a tinker."

Simrock, in taking on the Symphony, complained that Dvořák's larger works did not sell, and offered him 3000 marks while asking for a new series of the more marketable Slavonic Dances. Dvořák's answering letter suggests the hard-headed peasant negotiating a shrewd deal in the market place.

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"(1) If I let you have the Symphony for 3,000 marks, I shall have lost about 3,000 marks because other firms offer me double that amount. I should very much regret it if you were, so to speak, to force me into this position;

"(2) Although such big works do not at once achieve the material success we could wish, nevertheless the time may come that will make up for it; and

"(3) Please remember that in my Slavonic Dances you have found a mine not lightly to be underestimated;

"(4) If we look at this from a common sense point of view, recon sidering all you have indicated in your last letter, it leads to the plain conclusion: that I should write no symphonies, no big vocal works and no instrumental music; only now and then perhaps a couple of 'Lieder,' 'Piano Pieces' and 'Dances' and I don't know what sort of 'publishable' things. Well, as an artist who wants to amount to something, I simply cannot do it! Indeed, my dear Friend, this is how I see it from my standpoint as an artist. . . . Please remember that I am a poor artist and father of family. . . ."

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ENTR'ACTE

FRANCIS POULENC

January 7, 1899 – January 22, 1963

THE last occurrence of the music of Francis Poulenc in the programs of this Orchestra was in 1961. It was a notable occasion. His Gloria for Soprano, Chorus and Orchestra had its first performance on January 21, and was introduced by Charles Munch in New York and at the Berkshire Festival in the same year. The composer was present at the introductory concerts and, with Evelyne Crochet played in his Concerto in D minor for Two Pianos. He had previously visited Boston to play in his Concerto for single piano in its first performance (January 6, 1950), likewise performing it in New York and Washington. His Concerto for Organ had been performed in 1948 and was repeated in 1960.

• •

Poulenc's mother, née Jenny Royer, may have been accountable for the pleasure-loving side of his art – she was a pianist, and led him into the delights of the great Romantics and such lesser ones as Grieg or Anton Rubinstein. What he later called their *adorable mauvaise musique* became the butts for his unbarbed wit.

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Poulenc "adored" Schubert's *Lieder,* however, without reservation. He was much attracted by Debussy in his boyhood search for new ways. He took piano lessons from Ricardo Viñes, an intriguing character who, while not neglecting the keyboard instruction, led him into the music of Ravel and Stravinsky and introduced him to two musicians among others who were to become his closer associates — Georges Auric and Erik Satie. After the First World War, which committed him to a course of anti-aircraft training, he came to the attention of the Parisian *avant-garde* by virtue of a number of striking piano pieces and songs. He found himself (with Auric) a younger member of the *"Groupe des Six."* With them he frequented music halls and circuses, drawn by the frank and unpretentious allure of popular music, but holding a sort of sophisticated aloofness from its basic cheapness. An instance of this attitude is a "fox-trot" which Auric wrote under the excitement of a first experience of jazz. Mistrusting his own impulse, he renamed the piece *"Adieu New York."*

A first (and last) joint effort of the six (but not including Durey) was the Ballet, *Les Mariés de la Tour Eiffel,* produced in 1921 by the Swedish Ballet in Paris. At that time Poulenc first came under the instruction of Charles Koechlin, who realized the limitations as well as the distinction of his talents, and encouraged him in the composition

Fortissimo . . .

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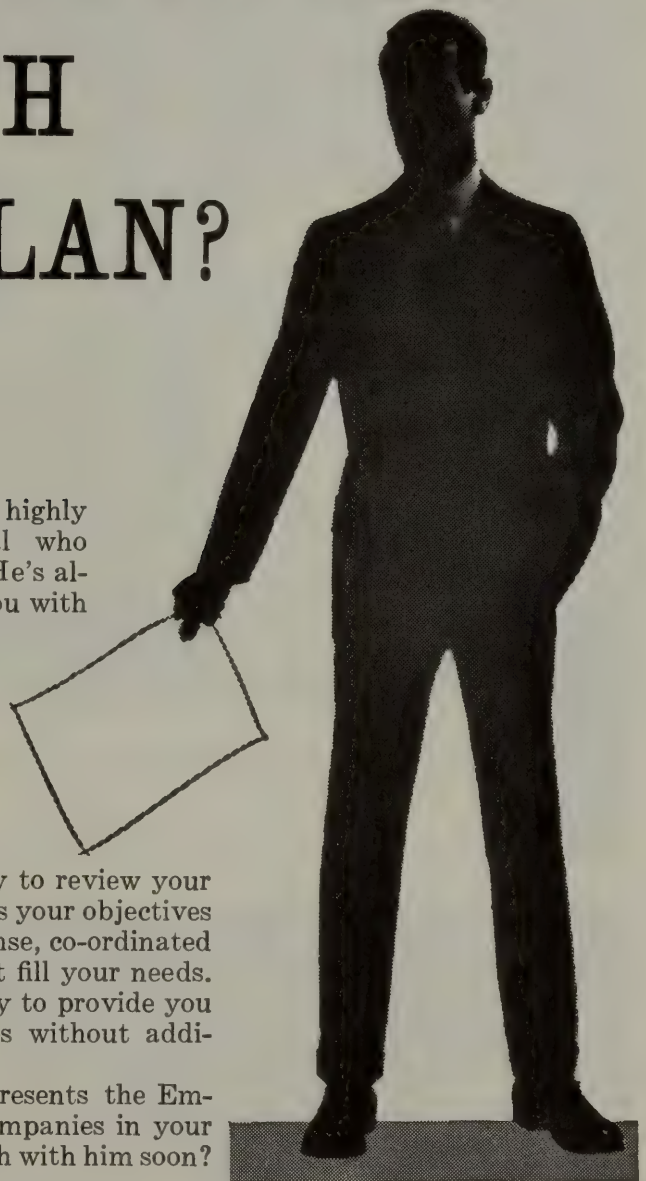
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of *a cappella music.* In 1923, Poulenc composed a ballet for Diaghilev: *Les Biches.* There was a sharp division of opinion, but the piece had plenty of attention, and now all Paris became at least aware of Poulenc. There was one unfortunate result — a rupture with Satie. The critic Louis Laloy, a dedicated champion of Debussy, made much of *Les Biches* and likewise Auric's Ballet, *Les Fâcheux,* and befriended the two young men. Satie, never a reasonable person, became jealous and angry. Auric and Poulenc apparently indulged in a bit of tactless humor which made the break final. Poulenc has always looked back with regret at what seemed an unnecessary end of a special friendship.

Poulenc's listed songs date from 1919 to 1956, and his piano works, also numerous, cover a similar period. His choral works are mostly settings of religious texts and are mostly *a cappella.* His chamber music favors wind combinations, but also includes sonatas for violin, for cello, and for flute, each with piano. He composed a harpsichord

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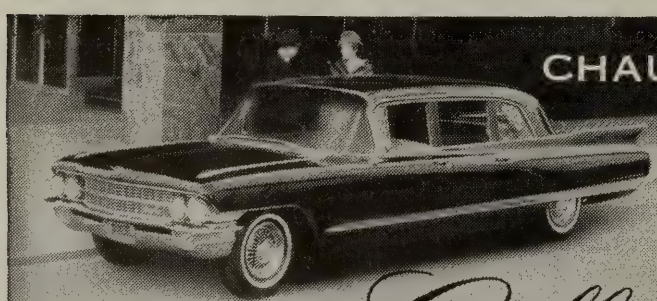
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March, 1930: Gertrude Stein at home in Paris



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concerto (*Concert champêtre*) for Wanda Landowska, an *Aubade* for piano and orchestra with a part for a dancer, the concerto for two pianos, and a concerto for single piano and orchestra (the latter given its first performance by the Boston Symphony Orchestra). Orchestral works include a *Sinfonietta,* and suites from two ballets, *Les Biches,* and *Les Animaux modèles,* both arranged in 1940. The three operas are more recent: *Les Mamelles de Tirésias* (1944), *Dialogues des Carmélites* (1956), and *La Voix humaine* (1960). There is incidental and film music.

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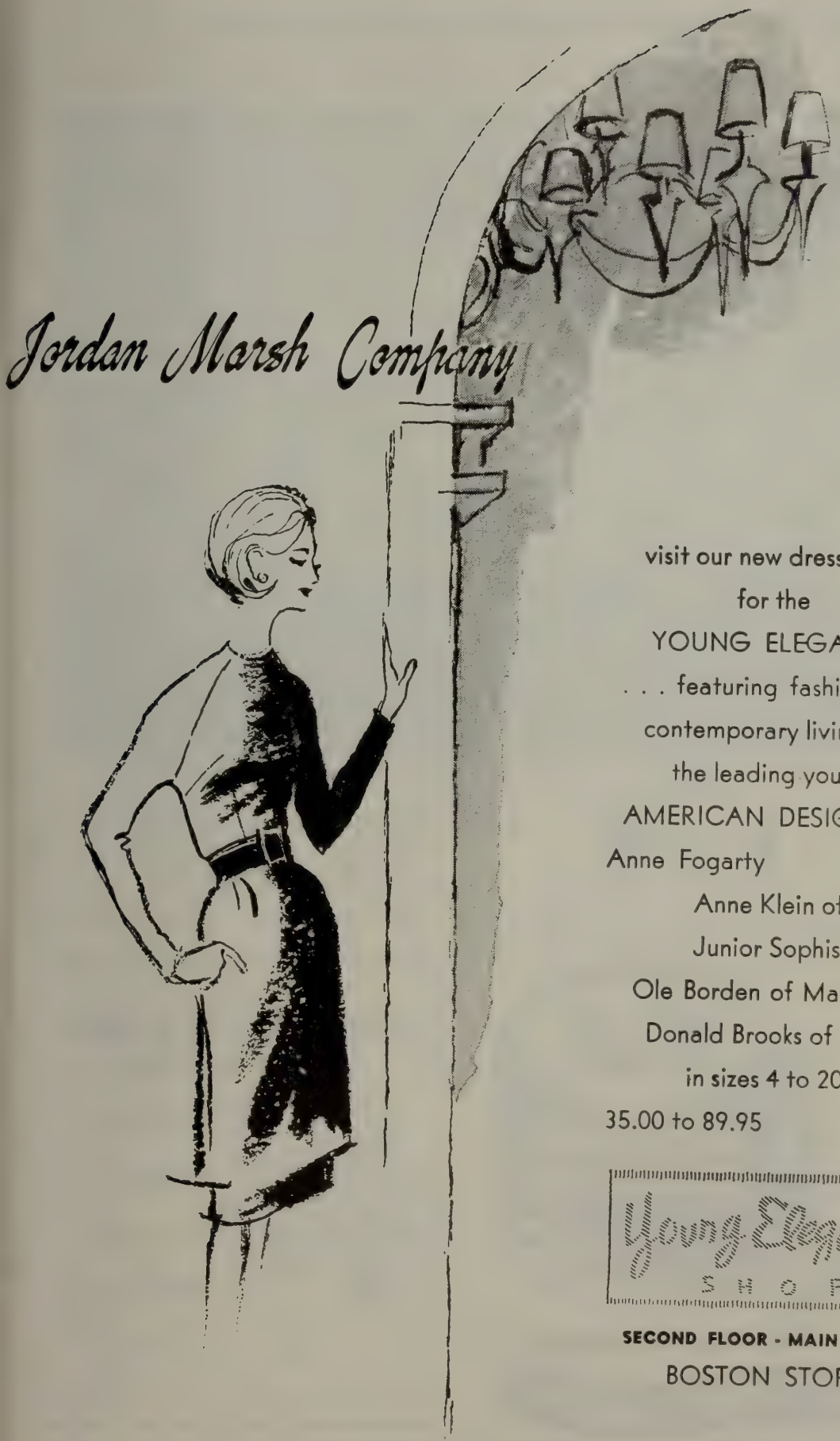
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FROM POULENC'S BOSTON DIARY

When Francis Poulenc visited the United States and Canada in 1950, and played his Piano Concerto with this Orchestra in Boston and on tour, he made some characteristic notations in a diary, which were published in the Paris periodical "La Table Ronde." Virgil Thomson translated these in the "New York Herald Tribune."

NOTABLY honest, without vanity or bitterness, is Mr. Poulenc's account of experiences playing a Piano Concerto of his composition. This work, composed at the request of Charles Munch and first performed by the composer with the Boston Symphony Orchestra under Mr. Munch's direction, was only a moderate success before the public both in Boston and in New York, though Montreal later esteemed it highly.

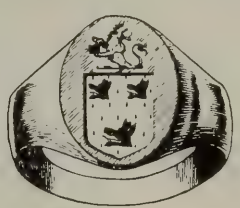
"Boston, January 4

"Today a second rehearsal of my concerto. A critic who will not be

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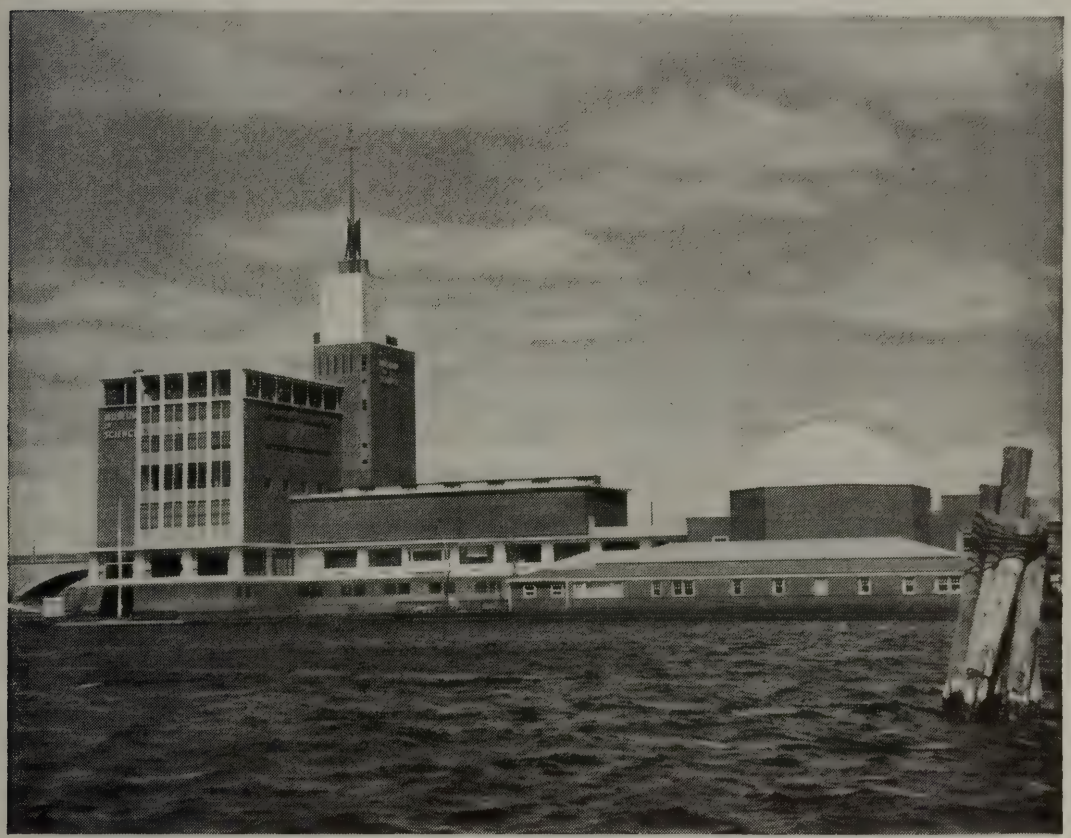


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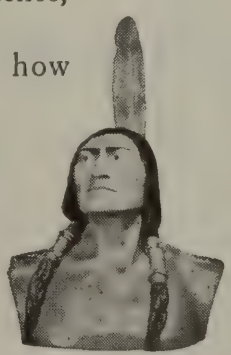


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at the concert had asked permission to hide himself in the hall. Afterwards he came to me and before I could say a word, expressed his admiration for my Organ Concerto, which had been played a month earlier in the same hall at the inauguration of a new organ. . . . Certainly I was not displeased to hear justice done toward this work, so little known in France; but still I was a bit surprised. My critic noticed this and blurted out, with transition: 'How beautifully you play the piano!'

"This double-edged compliment worries me a little. Well, we shall see!"

"Boston, January 6

"The concerto went well. Five bows, but more general approval than direct enthusiasm. The *Rondeau à la française* [the final movement] shocked some by its impertinence and bad-boy tone. I could feel, as I played, the interest of the audience weaken. I had hoped that this evocation of a Paris obviously 'nearer to the Bastille than to Passy' would amuse people. Actually, I think they were disappointed. Too bad."

"Montreal, February 2

"To my stupefaction, the finale of my concerto was encored last night. The Franco-Catholic culture of Canada explains this reception, but it was a surprise to me."

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"New York, January 23

"A piece of advice: in America never be modest; you will regret it. A week or so ago a reporter phoned from the lobby of the hotel. I asked him to come up. Scarcely inside my room, he declared, without prelude, that since Hugo Wolf no one has written more beautiful songs than mine, that Schumann would have admired me, Schubert loved me, that I have the humor of Moussorgsky, etc. . . . etc. . . . I caught my breath; I swallowed; I threw off ballast. Quickly I interjected that my Violin Sonata is, after all, not the 'Kreutzer,' that I shall never really be at home in string writing and that. . . . Result: in this morning's paper I read something like this:

" 'With charming modesty Francis Poulenc confessed to us that save for his songs his music is not worth a tinker's damn.' "

In defense of catholicity in taste Mr. Poulenc offers the following:

"Today a lecture at the Cincinnati Conservatory, or rather a long talk with the composition students. . . . Donald G., twenty-five, loves Satie and Schoenberg *equally*. Bravo!"

"Heard this afternoon some works by young American composers. Gifted certainly, lots of health, some technique, drive; but how dangerous are lessons from the great composer-teachers. In Los Angeles the young musicians all write like Schoenberg, in Boston like Hindemith. Milhaud alone, to the gratitude of his students, maintains in San Francisco a climate of free choice [*'eclectisme'*]. I could wish for American youth more masters like Gédalge and Xavier Leroux."

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Only two of the diary excerpts published deal with American music in its professional state. Poulenc admires wholeheartedly a Piano Sonata by Samuel Barber, but he expresses about Gian-Carlo Menotti's *The Consul* the reserve shared, in my experience, by most musicians.

"This sonata [Barber's], which I had already heard and read through, pleases me without reserve. It is a remarkable work from both the musical and the instrumental point of view. In turn tragical, joyous and songful, it ends up with a fantastically difficult-to-play fugue. This is a long way from the sad and scholastic fugues of the Hindemith pupils (the *pupils,* I say). Bursting with energy, this finale floors one in less than five minutes."

"What a strange success is *The Consul,* a three-act opera by Menotti! With an astounding instinct for the stage, Menotti has served at once as composer, librettist and director. From this ensemble results a prodigious cohesion, but one which is not without injury to the music. In my opinion this is a grave defect. In Verdi or Puccini the music is always sovereign. Here not. But what ingenuity, what strength, what power of persuasion! Seized by the drama, an audience of stylish first-nighters forgot, for once, to regard one another, left the theater with eyes red and beating hearts."

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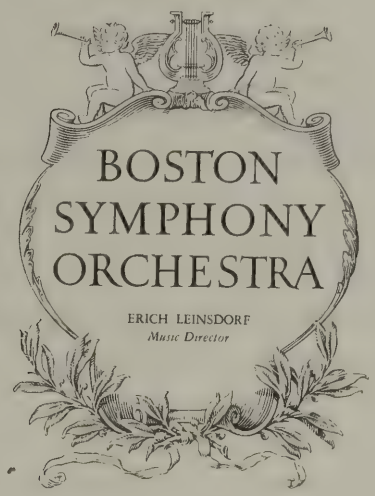
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When Dvořák, emerging from Central Europe, spread his fame westward and was received in England in 1884 as no composer had been since Mendelssohn, a newspaper article was headed: "From Butcher to Baton." The phrase was more alliterative than just. To "wield the baton," to use a trite phrase as old as the eighteen-forties, was never his profession, but it was the best way to get his music performed. As for the butcher's profession, he had no more than served as apprentice from the ages of thirteen to fifteen in the small Czech community of Zlonice, having until then followed his father's trade according to traditional custom, being the eldest of eight children. When he left the butcher's block, music became his goal, and he missed few opportunities. He became a proficient violinist and pianist, went to the Organ School at Prague in 1857, and graduated two years later, playing viola in the orchestra of the Czech National Theatre for ten years. It meant a bare living but invaluable experience in the repertory of an orchestra and the tonal possibilities of the instruments.

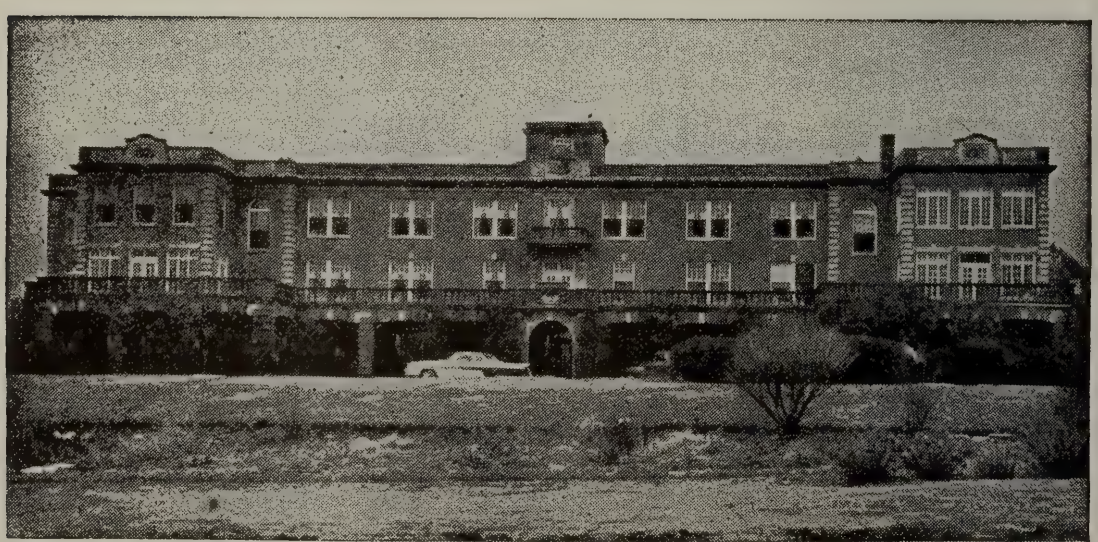
While he took playing jobs for a living, to study music and to compose were his main pursuits. He eagerly absorbed the music about him,

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which was various and included *The Bartered Bride* and other operas of Bedřich Smetana, his fellow countryman, twenty-seven years his senior but only then finding true recognition. He tried his hand at every form — chamber music, symphonies, choral music, songs, dances, and particularly operas. He probably put more hours into his operas than any other works and composed nine during his life. None had much success except in home consumption.

He composed a large number of scores in these formative years, and destroyed most of them. This was probably the world's good fortune rather than its loss, for it meant that the young man had a healthy amount of self-criticism, that he aimed high. Dvořák never ceased to improve his craft.

In the 'seventies, he found performance for several works which he did not decide to destroy or put away for revision. These included two symphonies (there were two still earlier ones which he would not show; the five later published would make nine). His music of this decade had hardly found enough self-standing individuality for survival in the world at large. The choral *Heirs of the White Mountains* made a considerable stir in Prague by virtue of its patriotic subject. The Symphony in E-flat (actually his third) was conducted by Smetana in 1874. It has been posthumously published, but a disturbing similarity to

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Lohengrin reveals that Dvořák not unlike other composers of the time was dominated by Wagner.

His fame in these years was purely local. It was by a fortunate accident that the door was opened to a wider musical world. In 1875, he made a request to the government of Austria, to which Bohemia was subject, for a grant allotted to "young, poor, and talented artists." Dvořák was all three – moreover, he had acquired household responsibilities – he had married Anna Cermakova, an operatic singer, in 1873, on a pitifully small salary. The composer submitted his music with his petition and the judges who passed upon it included Hans Herbeck, director of the Court Opera in Vienna, Johannes Brahms, and Brahms' æsthetic promoter in Vienna: Eduard Hanslick. These three were evidently impressed, and it may have been through their insistence that the award was repeated for five successive years. Brahms did more than this. On receiving Dvořák's *Moravian Duets* in 1877 he wrote to his publisher Fritz Simrock, thereby pushing forward a fine but unknown talent for the world's inspection. Brahms himself had been proclaimed at large by Schumann twenty-four years before, very differently but with similar effect. Brahms' letter to Simrock, often quoted, is worth requoting:–

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"For several years past, in awarding the Austrian State Prize, I have been delighted with the pieces by Anton Dvořák (pronounced 'Dvorshak') of Prague. This year he submits, among other things, a Cycle of Ten 'Duets for Two Sopranos with Pianoforte' that seem to me so perfectly charming they should be a practical publishing venture. . . .

I have urged him to send you these Lieder. When you play them through, you will be as delighted with them as I am, and as a publisher you will be particularly pleased with their piquant originality. . . . Dvořák has written all sorts of things: operas in Bohemian, symphonies, quartets and piano pieces. At all events, he is a very talented man. Besides, he is poor! I beg you to bear this in mind. These Duets will tell you everything, and they should be a good 'selling article.' His address is Prague II, Kornthorgasse No. 10.

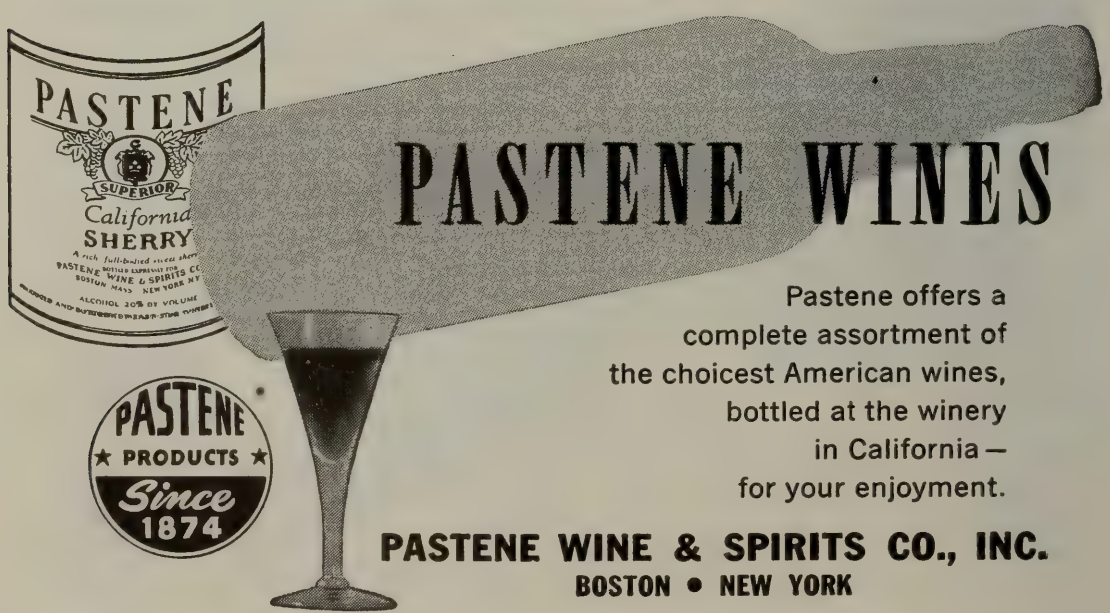
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ested and asked for orchestral works. Hans Richter introduced his music in Vienna, in German cities and in London. Critics in Austria and Germany noticed him. Brahms' friend Joseph Joachim in Berlin took up his cause and performed his chamber music. He was invited to visit England and conduct his music in 1884. England had made much of his *Stabat Mater* the year before. He was to visit England repeatedly until 1896, meanwhile visiting America in 1893.

The popular enthusiasm his music met everywhere is not hard to account for. In the first place he had a genius for infectious rhythm and immediately appealing melody, an apt sense of color. There was another reason — a general fervor for music of national character. There had long been public sympathy with Bohemia as an oppressed country under the Austrian heel. Here was a real Bohemian, a man of the people, of child-like simplicity and peasant ways, who wrote music with Bohemian titles. Western sentiment assumed that here at last was the Bohemian national soul become articulate. Mrs. Jeannette Thurber, a lady of means in New York, was one of these enthusiasts. She engaged Dvořák to direct her National Conservatory of Music (emphasis on "National"). She and her associates carried their reasoning one step further and hoped that he could capture in music the true spirit of America (whatever that might be). Dvořák always ready to oblige did his best in a symphony, a quartet, a trio, and an overture

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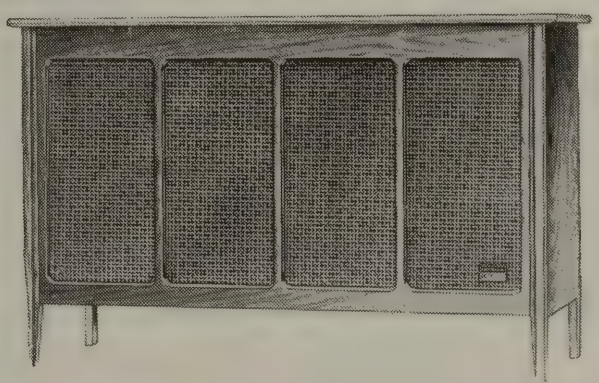
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The American Flag. It is not very clear how these earnest and race-obsessed persons expected their visitor to produce true American music by studying Indian or Negro sources. Those who did not know Bohemian music first hand were hardly in a position to judge how close he had come to his own national sources. He admittedly used only his own themes. They could not have known to what extent these *Slavonic Dances* (note the broader term) approximated what one might hear in Slavonic countries and how much of their charm was simply the superlative invention of the composer himself.

It was enough for them that Dvořák was of Czechish blood and grew up with the popular music around him. He obviously longed for his homeland while he was in London or New York, but this was partly because he was never at home in a city — rural life was exclusively to his taste. He was a family man and loved to consort with his own people in their own language. He was a patriot in a personal sense, but not in any sense of the militant agitator, the theorist. He bespoke his origin as every composer must in some degree. But he was not a devoted nationalist in anything like the way that Moussorgsky was a Russian, Smetana a Czech, Bartók a Magyar. He simply modeled his scores on the forms of general European musical culture and gave them a stylistic color of his own.

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Even when he was composing for his own people he could not avoid basic Western traits. Ottokar Šourek, his principal and also native biographer, tries to make out his music as Czechish to the core, presumably with authority, but in dwelling on this point he seems to be doing his best to convince himself as well as his readers. Dvořák from his earliest experience embraced the music of more universal importance. Mozart and Haydn were his gods and so was Schubert. As a spontaneous melodist he was a sort of Bohemian Schubert. He was bitten by the Wagnerian virus, as were most young composers of his time and his earlier works sometimes groped through a Wagnerian haze. Dvořák's destined genre was classical form. When Brahms became his friend and protector for life, he came under the more beneficial influence of that master, acquiring just the amount of discipline he needed.

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In other words he was sensitive, sometimes oversensitive, to all the music about him until he developed the more independent strength of his full maturity. To call him an eclectic would be quite unjust. Resemblances in his music were part of the process of finding his musical identity. This was consistent with his effort to draw upon every likely source and to turn his findings to his own uses. A result was a fusion of styles put to use toward personal ends. Another result was a great divergence of output. Dvořák was an amiable man, anxious to please, happy when he found performance and success. He wrote in chamber combinations because chamber groups were after him, symphonies and symphonic forms because conductors were after him, oratorios because choral societies, particularly those in England, wanted them, short works because his first (but not only) publisher was after saleable scores. He wrote nine operas through his career because his fondest ambition was to achieve a successful opera — an aim he never realized beyond Prague. Thus Dvořák became a composer for the world, obliging general taste. He appealed to Westerners as an interesting exotic from a picturesque country. His stream of melodies was captivating, his rhythm heady, while his larger scores could be dramatic and vital. He was gratifyingly contemporary, advanced but not too advanced for the general taste — in a word, a best seller in his day.

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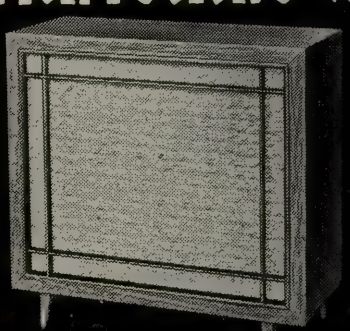
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naturalized in 1931. He had his early musical education in San Francisco, where he began to study piano at the age of seven. In 1940 his family moved to Los Angeles. After serving in the U. S. Army, he devoted himself solely to composition, attending the University of Southern California. In 1948, he was given a scholarship for five years by the late George Antheil. "Those years of advanced study," he has stated, "marked a turning point in my life." A Guggenheim Fellowship enabled him to live in Europe for eight years. He returned to the United States in 1962. He is at present a member of the faculty in the Peabody Conservatory in Baltimore. He has had awards from the Fromm Foundation (1953), the William and Norma Copley Foundation (1955), a Fulbright Fellowship (1956), a Sir Arnold Bax Medal (London, 1958), a UNESCO Award (for String Quartet No. 2, Paris, 1958).

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Of his music the following have been performed: *Profile for Orchestra,* Symphony No. 2, Concerto for Orchestra, *Visions of Poets,* Piano Concerto, *Divertimento-Burlesca, Three Contrasts,* two String Quartets.

The composer writes that the Violin Concerto "could be categorized as classic in spirit. Unlike the classical concerti, wherein the outer movements are fast, this work has two slow movements. Further, wherein most slow movements contain two subjects, the adagio of this concerto deals primarily with one basic theme, which undergoes permutations and several developments.

"In all other respects, however, this work clings to the classical form, since the first movement is in sonata form, and the finale is a rondo.

"The main subject of the first movement is broad, stately and brooding, with a highly lyrical second subject playing an important role throughout. The tempi and rhythms are never constant, and there is a constant undercurrent of tension, with unexpected changes in dynamics and meters.

"The principal subject of the second movement is a high, arching theme, stated throughout the movement in varying contexts and developments. Even the introductory dialogue between two flutes is later used for development. Two episodes of a rather unusual and

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highly fanciful nature make their appearance in this movement and, indeed, one could safely describe the movement as a lyrical flight of fancy.

"The finale is a complex, driving rondo, replete with cross-rhythms, shifting meters and sudden climaxes. Four themes are closely intertwined and dart in and out of the picture with speed and thrust. The mood in this movement is one of exhilaration and driving energy, sarcasm and humor, and in this spirit the work comes to a close with one great final outburst."

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SUITE FROM THE COMIC OPERA, "HÁRY JÁNOS"

By ZOLTÁN KODÁLY

Born in Kecskemét, Hungary, December 16, 1882

The first performance of this Suite was by the Philharmonic Orchestra of New York, Willem Mengelberg, conductor, on December 15, 1927. The "ballad" opera from which the Suite is taken was set to a text by B. Paulini and Z. Harsányi, based on a poem by J. Garay. It was first produced at Budapest on October 16, 1926. The Suite was introduced at the Boston Symphony concerts by Serge Koussevitzky on October 12, 1928.

The required orchestra includes an Hungarian cimbalom* and the following other

* The Cimbalom (variously spelled) consists of a small box over which are stretched wire strings struck with wooden hammers. The instrument is still popular in gypsy bands of eastern Europe. It derives from the ancient dulcimer, a similar instrument which fell into disuse when the plucked mechanism of the harpsichord came into vogue. The keyboard of the harpsichord introduced a new facility in rapid notes, which, however, a skilled cimbalist (or zimbalist) can rival in dexterity. The dulcimer (so-called) was seen in the eighteenth century in London streets where it was used in connection with puppet shows.
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instruments: 3 flutes, 2 clarinets and E-flat clarinet, alto saxophone, 2 bassoons, 4 horns, 3 trumpets, 3 cornets, 3 trombones and tuba, timpani, celesta, pianoforte and strings.

When the Suite was introduced in Boston, Philip Hale pointed out in his notes that the Suite opens with "a tremendous orchestral sneeze; for whenever Háry begins one of his tales, a listener thus shows, according to the Hungarian superstition, that the story must be true.

"Háry and his sweetheart are amazed at the musical clock in the palace at Vienna — a clock with puppets appearing and disappearing.

"The two think of their father-land and long to be home. The love song is of Hungarian origin.

"In the battle, Napoleon is defeated by the peasant hero."

The following description of the opera was written by H. A. Phillips (*New York Times,* December 25, 1927):

Háry János is a national figure in Hungarian folklore. He holds a

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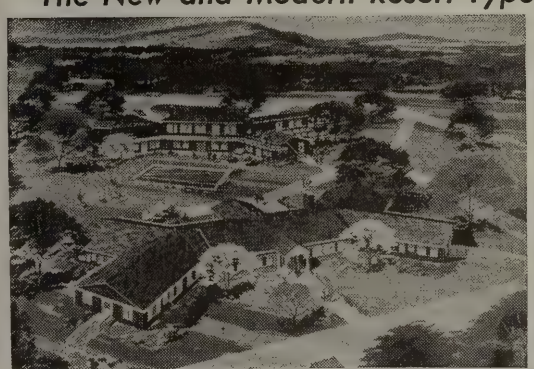
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place in the childlike imagination of the peasantry as secure and real as, let us say, the legendary aspects of Joan of Arc in the mind of the French Catholic peasantry. But Háry János is something much closer to the Magyar and is even more personal in significance than he was in his mythical beginnings. In other words, Háry is the braggadoccio spirit of the Magyar himself crystallized into mythical character. He is amused and terrified, regaled and enchanted by his own personality, about which he has woven a charming legend. Háry János is a colossal conceit. With this delightful character in mind, Kodály set out to depict him as a figure on the stage and as the embodiment of a certain phrase or as an aspect of Hungarian history and character. It is hardly necessary to say that he uses folksongs for his purpose, helping himself to an age-old treasure which is rich beyond the dreams of melodic avarice. His task, not of selection, but of rejection, must have been a mountainous one. His manner of executing it is an exhibition of con-

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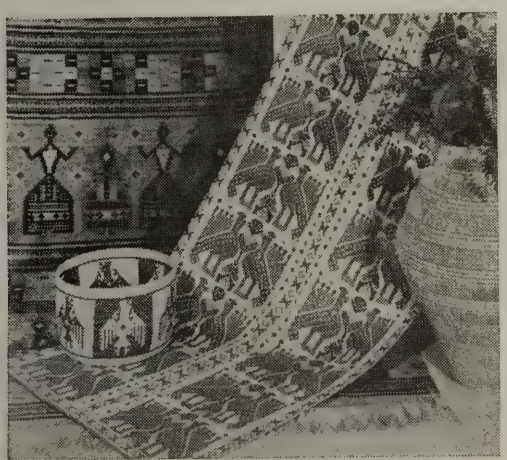
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summate craftsmanship, humor, and humanity. Nor is it all humor. The pervading throb of the cimbalom is as the heart-beat of the Magyar tribes moving through a thousand years from the dim East to the plains of Hungary. The music, under a mask of gayety, is sometimes of a poignant sadness, and the gypsy style of many measures gives the last touch of picturesqueness to the score. Then there is the stage and costuming, fantastic, gorgeous, merry with an extravagance and color that may be likened in some measure to the stage of "Chauve-Souris."

At first one is apt to misunderstand the character of Háry János and think of him as a Hungarian Munchausen — to rate him, in other words, only a tall liar. But to regard him as such would be to desert him in the delightful upper reaches of fancy. Appearing to be fierce and bloodthirsty, he is actually a gentle soul, comparable in some respects to Daudet's immortal Tartarin.

The period of the action is about a hundred years ago. The scene opens in the village inn where Háry János, now an old man, is telling the villagers one of his marvelous tales — this time of when he was a Hussar in an Austro-Hungarian regiment. There are musical and terpsichorean accompaniments in the spirit of the narrative. The spectacle gradually fades out like a motion-picture scene.

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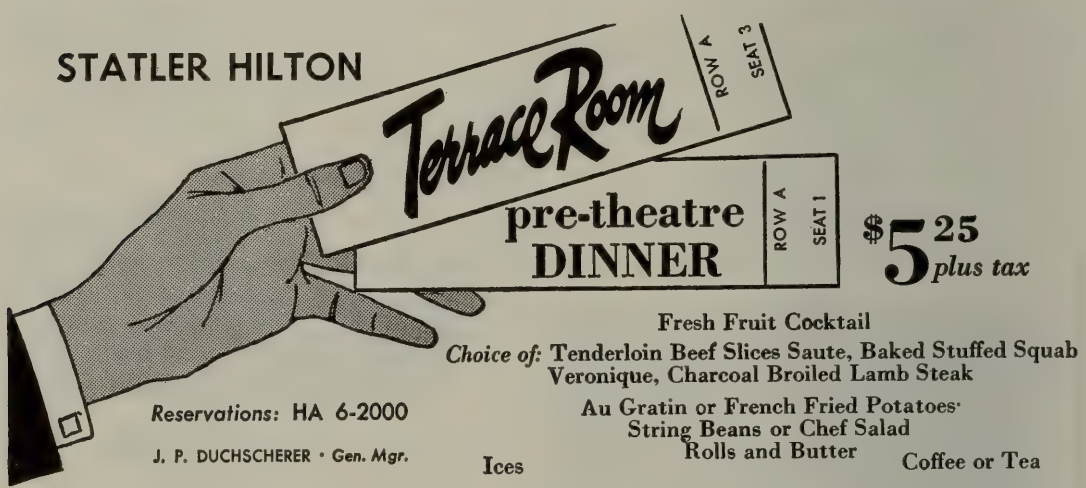
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The Empress and her suite appear. From the moment she lays her



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eyes on him, Marie Louise is smitten with love for Háry. He is indifferent to her advances. She wishes to take him to the court in Vienna. He will give his consent upon one condition – that Orzse accompany him. The peasant and the Queen show their hostility to each other. Háry has roused a dangerous enmity in the person of the Chancellor, whom Napoleon has sent with the Empress as a watchdog.

Háry becomes a popular favorite in the imperial palace. This is too much for the Chancellor. In order to separate Marie Louise from her flame he so intrigues that Napoleon is forced to declare war on Austria and thus eliminate the swaggering hero.

Follows the scene on the battlefield. They fight beneath the thirty-two towers of Old Milan. Háry with his valiant Hussars accomplishes wonders. He decapitates rows of the enemy with a swing of his sword. Companies quail before him and surrender to their conqueror, who is single-handed. Napoleon snivels and begs for mercy. Háry treats him shamefully. Marie Louise expresses her bitter disappointment in Napoleon. All that has happened has made her fall deeper and deeper in love with the brave Háry. She insists that she shall become his wife. But now he is in a position of power and refuses her offer.

The scene changes again – the triumphal return of Háry to Vienna. A great banquet is laid for him. But his proposed mother-in-law, Maria Theresa, is in a very bad humor. It is wash day – no time for banquets. The company sit down at a golden table on which is laid golden plate. As a preliminary, the progeny of Napoleon are bidden in to pay their respects to the conqueror. Instead of the familiar L'Aiglon there are a dozen or more L'Aiglons, all sizes and shapes, and all dressed alike in velvet suits with broad Brussels lace collars and cuffs. It is when these delightful monstrosities strut in that Kodály's March is played.

But Háry, with all these splendors, is not contented. He longs only for his simple Orzse, who suddenly breaks through the servitors and throws herself at the conqueror's feet. There is an instant of uncertainty. Then the magnificent Háry stands fully revealed. Rejecting

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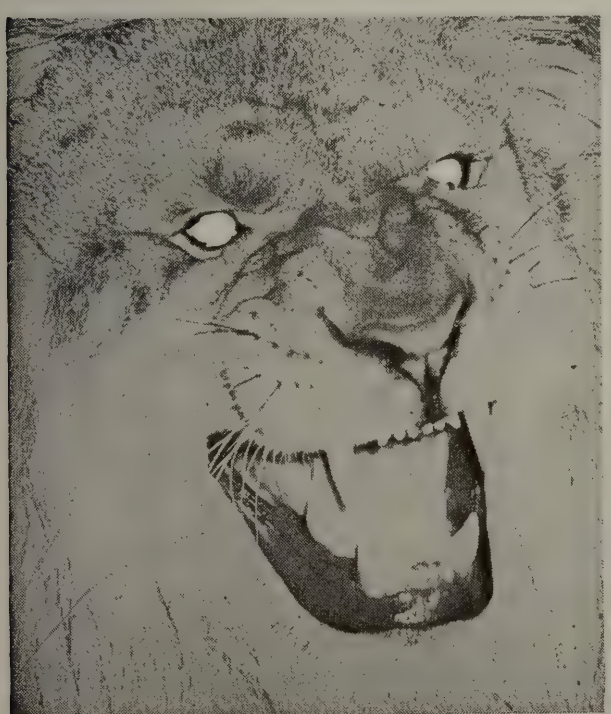
BOSTON WELLESLEY WAYLAND

royalty, he stands forth and tells assembled guests to do with him what they will. There is a dangerous moment when Marie Louise would do her worst, but one look at the admiring throngs and she dare not. The Chancellor looms up at this moment, Háry magnanimously gives him Marie Louise, who is now in hysterics, and he marches back to his village with Orzse. His steps and his music become distant. The stage darkens and changes, and we are once again in the village inn. The villagers are playing their folk music. The listeners are enthralled. They can't believe what has happened. An old lady comes in to take Háry home. It is Orzse. The curtain falls.

• •

The composition of *Háry János,* as described by Louis Biancolli (*The Concert Companion*), "sprang naturally from Kodály's long interest in Hungarian folklore and music. Together with Béla Bartók he is responsible for salvaging, through phonograph recordings and dictation, some thirty-five hundred native Hungarian melodies. Like Bartók, Kodály felt the vital need of preserving this peasant material as a source of inspiration for Hungarian composers. It was believed that only from a thorough assimilation of the spirit of this folk music could a truly national music arise. Neither Bartók nor Kodály endorsed the practice of using folk tunes bodily. They were more concerned with recapturing mood and atmosphere.

"Kodály has pointed out that since 1910 most Hungarian music



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"WHAT CAN I DO TO HELP THE SYMPHONY?"

by HENRY B. CABOT

President, Board of Trustees

My love of music and my interest in the Boston Symphony Orchestra started as a kid when my mother took me to some concerts. That was when Karl Muck was the conductor. Since the early 1930's I have been active in its management. The reservoir of good will which the Orchestra has in this community is enormous. Many, many times I am asked, "What can I do for the Symphony?" My standard answer is, "Join the Friends of the Boston Symphony Orchestra." Some people want to do more than just make a contribution to the Orchestra—which constitutes membership in the Friends—but as contributions are life blood to the Orchestra, there is nothing more a person can do unless he wants to help raise money from others.

Many people think that Boston's Orchestra lives in a financial ivory tower. Nothing could be farther from the truth. It costs two and a half million dollars each year for the operation of the Orchestra. The average symphony orchestra in this country earns 57% of its expenses through the sale of tickets and from radio, television and recording fees. We earn 80% to 90% of our expenses. We can not sell more tickets as we now sell them all, and at pretty high prices. We can not give more concerts without sacrificing quality. Income from endowments is not enough to fill the gap and so we must rely on the "Friends of the Boston Symphony Orchestra" to make ends meet. They are essential to its existence and make it possible for us to live up to the charge of excellence which was placed upon the Orchestra by Major Higginson when he founded the Boston Symphony in 1881.

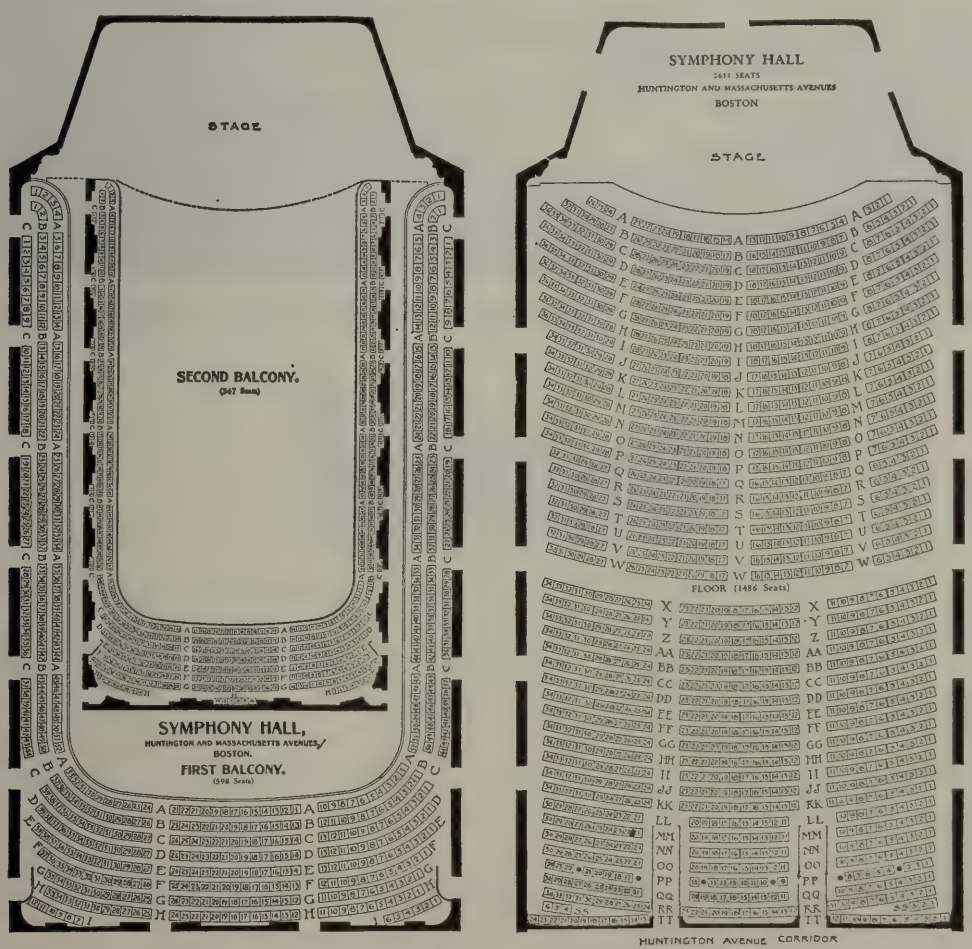
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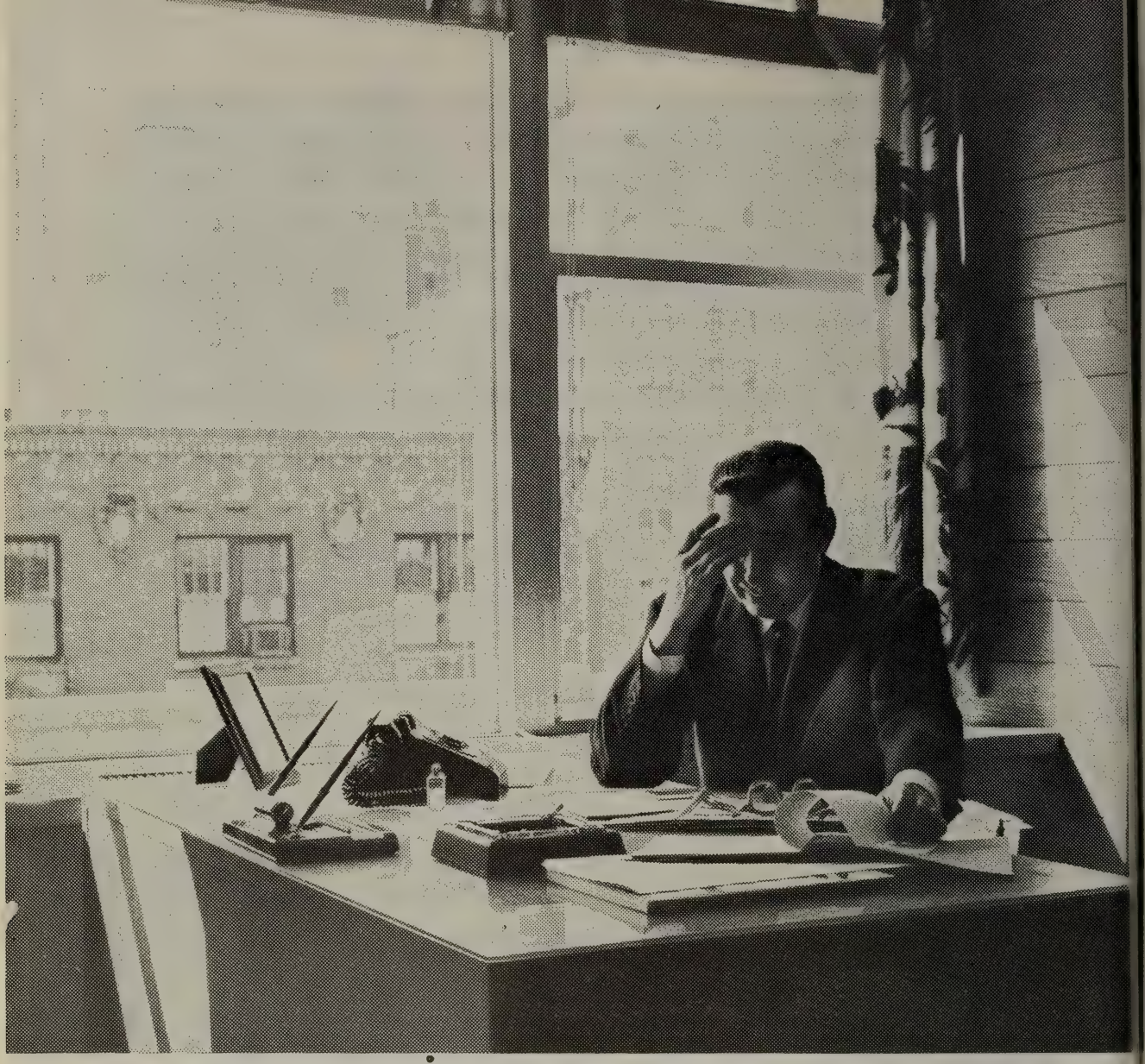
shows traces of this recovered *materia hungarica.* Up to that time the field had long been neglected largely because alluring music parading under the assumed name of "Hungarian" had been flooding European cafés and concert halls for decades. Gypsy bands and Budapest dinner ensembles were mainly responsible for the false harmonies and melodic intervals foisted upon original folk melodies. The prestige of Liszt, Brahms, and Joachim, much of whose music was flavored with this tampered material, was to be reckoned with, too.

"There was no quarrel with the frank appeal of this 'gypsy-Hungarian' music. The danger, as Kodály and Bartók saw it, was that the authentic Hungarian folk note would be lost forever in the growing acceptance of a spurious substitute.

"In a biography of his collaborator, Bartók points out that his style 'owes much of its character to the individual musical idiom that Kodály has created for himself out of the Hungarian peasant music he has collected.' "

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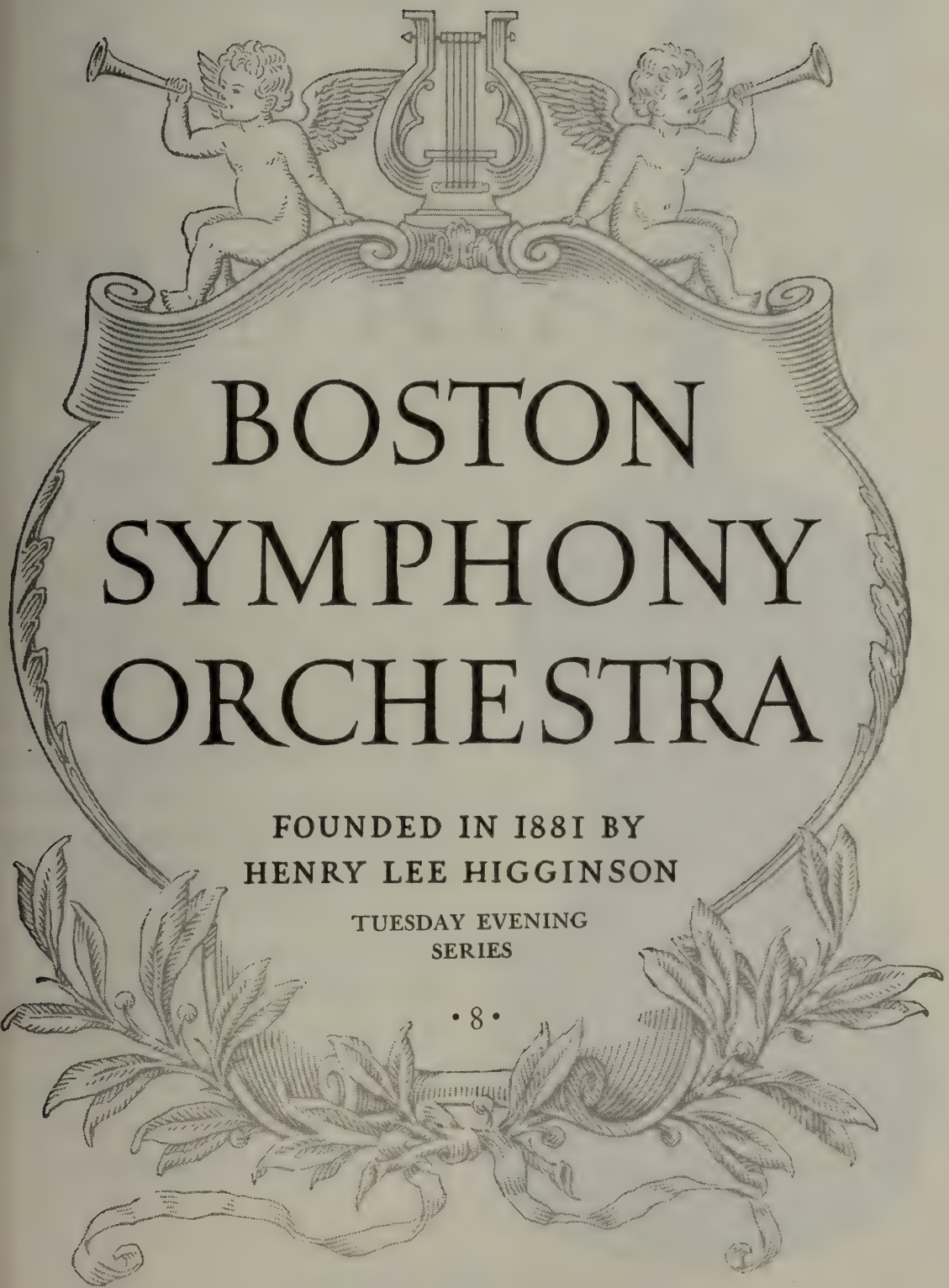
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with historical and descriptive notes by

JOHN N. BURK

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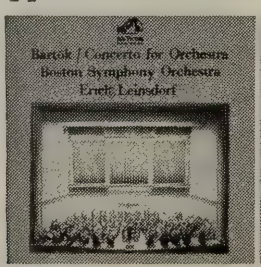
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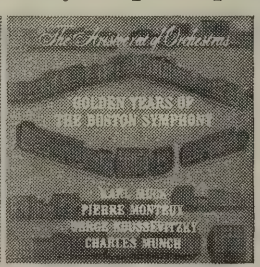


At the recording session of Bartók's "Concerto for Orchestra," the charming Mr. Leinsdorf immediately makes us welcome in Symphony Hall. When we ask about the microphones over the stage, he tells us that an RCA Victor recording crew has been doing exhaustive experimentation and explains, "I want them to capture the most natural, the most true reflection of the Boston Symphony in Symphony Hall." When you listen to the album, it is readily apparent that the recording crew captured the sound Mr. Leinsdorf requested—just close your eyes and you are right back in Symphony Hall!

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EXHIBITION

The current exhibition of paintings by contemporary artists has been loaned by the Boris Mirski Gallery of Boston.

• •

LORIN HOLLANDER

The son of Max Hollander, who for many years was concertmaster of the NBC Symphony and assistant concertmaster under Toscanini, Lorin Hollander, who is now eighteen, began to study the piano at five. Three years later, following an audition at the Juilliard School, he was accepted as a pupil of Eduard Steuermann who continues as his teacher there.

Both Steuermann and Hollander's parents were very careful not to exploit the boy's precocious ability although, in order to gain experience, he was permitted to give a few public concerts. Recently he has performed with the Cincinnati, Cleveland, Detroit, Pittsburgh and San Antonio orchestras. He was the soloist in the first performance of Dello Joio's Fantasy and Variations for Piano and Orchestra in Cincinnati on March 9 last.

• •

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be given on Tuesday evenings, February 19 and March 19 at 8:30 on Station WGBH-TV, Channel 2. The telecast of February 19 will show Lorin Hollander, the soloist of the previous week, speaking and rehearsing at the piano in the Conductor's room. There will also be an interview with Edward Charron, the Superintendent of Symphony Hall.

• •

THE EARLIEST MEMORIES

Another subscriber who has heard the Boston Symphony Orchestra under all its conductors writes as follows:

"At Mrs. Tauber's insistence I am reporting my continued attendance at the Boston Symphony concerts under all of the notable directors which we have so fortunately attracted to the post. I began when I was eleven years old and now boast of eighty years, so that automatically puts one under the direction of every concert master (of whom Karl Muck remains my favourite). May the Orchestra continue to enrich the lives of those privileged to listen. When the stairs become too much for me, I hope a seat on the floor may be available.

In all sincerity,

Mrs. Arthur H. Stiles"

2/1/63

• •

Mrs. Robert B. Greenough, who is one of the few who have heard this Orchestra under all of its conductors, writes from Arizona as follows: "I enjoyed my first concert in 1884 when I was twelve years old and admired Mr. Henschel very much. Since then I have grown rather vague about many of the conductors, but those who stood out were Muck, Nikisch and Koussevitzky, and still do! I think that we have a wonderful man now and am only sorry to miss so much of his first year, as I do not expect to return before the last of March. I should love to be on a list of any 'old timers'—my granddaughter has my seats and will save all programs."

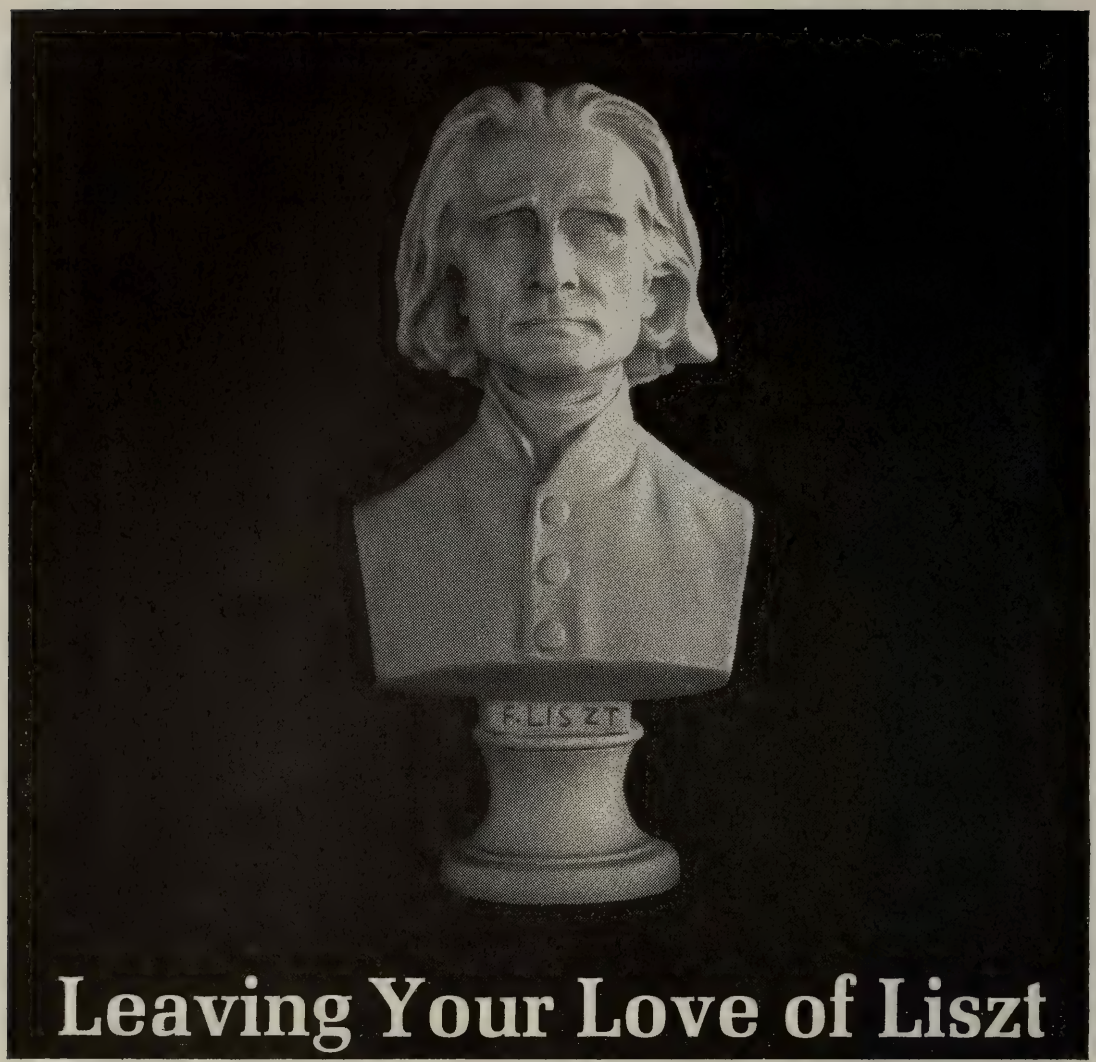




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II. Adagio assai
III. Presto

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By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

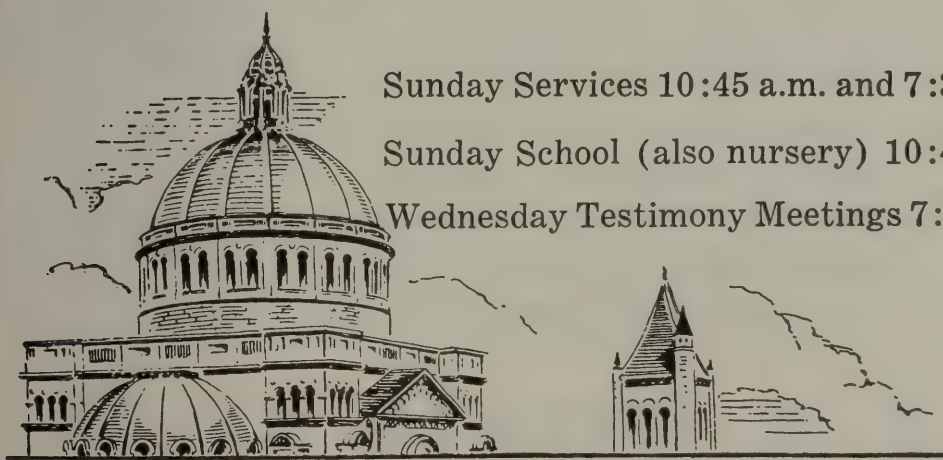
The third "Leonore" Overture was composed in the year 1806 for the second production of "Fidelio" in Vienna.

The overture is scored for 2 flutes, 2 clarinets, 2 oboes, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, and strings.

WITHIN a few weeks of his death, Beethoven extracted from his confusion of papers the manuscript score of his opera *Fidelio* and presented it to Schindler with the words: "Of all my children, this is the one that cost me the worst birth-pangs, the one that brought me the most sorrow; and for that reason it is the one most dear to me."

The composer spoke truly. Through about ten years of his life, from 1803 or 1804, when he made the first sketches, until 1814 when he made the second complete revision for Vienna, he struggled intermittently with his only opera, worked out its every detail with intensive application. They were the years of the mightiest products of his genius. Between the *Fidelio* sketches are the workings out of the Fourth through the Eighth symphonies, the *Coriolanus* Overture and *Egmont* music, the Fourth and Fifth piano concertos, the Violin Concerto, the Razoumovsky Quartets. Into no one of these did he put more effort

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and painstaking care than he expended upon each portion of the opera, constructing it scene by scene in the order of the score, filling entire books with sketches. He was struggling first of all, of course, with his own inexperience of the theatre, the necessity of curbing his symphonic instincts and meeting the demands of that dramatic narrative which singers and "action" require.

The Overture to "Leonore" No. 3 retains all of the essentials of its predecessor, Leonore No. 2. There is the introduction, grave and songful, based upon the air of Florestan: *"In des Lebens Frühlingstagen,"* in which the prisoner sings sorrowfully of the darkness to which he is condemned, and dreams hopefully of the fair world outside. The main body of the Overture, which begins with the same theme (allegro) in both cases, rises from a whispering pianissimo to a full proclamation. The section of working out, or dramatic struggle, attains its climax with the trumpet call (taken directly from the opera, where the signal heard off stage, and repeated, as if closer, makes known the approach of the Governor, whereby the unjustly imprisoned Florestan will be saved from death). There follows a full reprise, a reversion to the dictates of symphonic structure which Beethoven had omitted in his second overture. Now he evidently felt the need of a full symphonic rounding out, delaying the entrance of the coda of jubilation which



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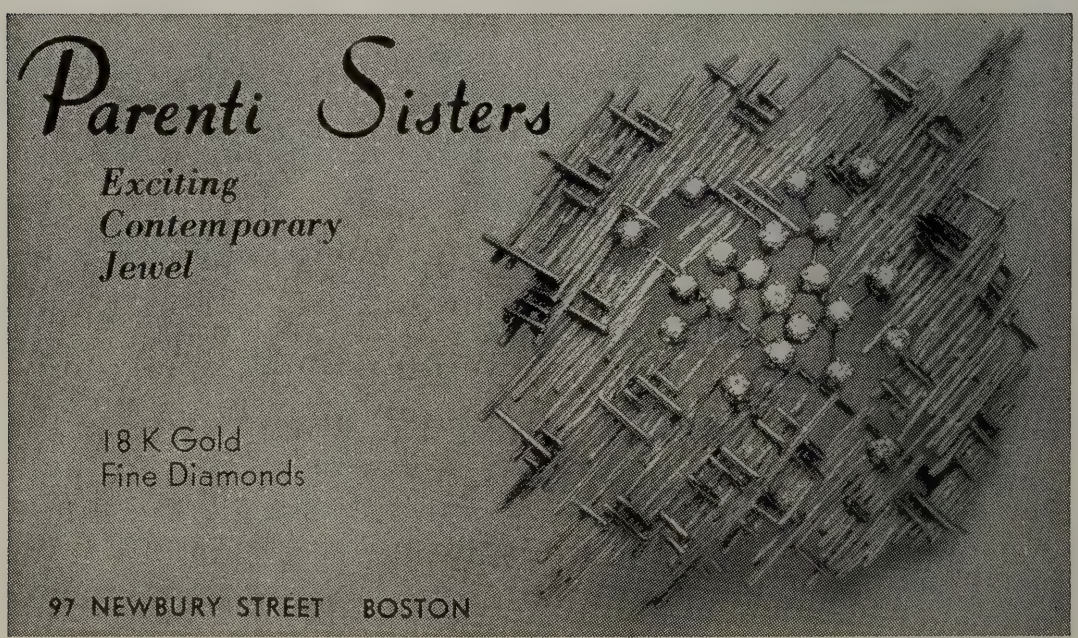
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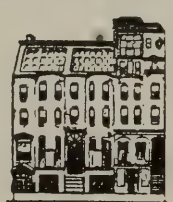
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dramatic sequence would demand closely to follow the trumpet fanfare. Wagner reproached Beethoven for this undramatic reprise. But the subject had developed in Beethoven's imagination to a new and electrifying potency. The fanfare, simplified and more effectively introduced than in the previous version, is now softly answered by the joyful theme of Florestan and Leonore, used at this point in the opera. The composer, with that ability to sustain a mood which is beyond analysis, keeps the feeling of suspense, of mounting joy, which allows the listener no let-down before the triumphant climax of the coda. The air of Florestan is worked in at the end of the reprise, but in tempo as the music moves without interruption to its greatly expanded and now overwhelming coda. The overture in this, its ultimate form, shows in general a symphonic "tightening" and an added forcefulness. The introduction eliminates a few measures as compared with the "No. 2," the development many measures, in which music of the greatest beauty is discarded. Beethoven, having thus shortened his development, evens the total length by adding the reprise and enlarging the coda.

The record of Beethoven's revisions is largely the modification of his first conception to the ways and practicabilities of the stage. The record of the four complete overtures which he wrote for the opera





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Alfred Krips

A member of the Boston Symphony since 1934 and Assistant Concertmaster since 1946, Alfred Krips has also served as Concertmaster of the Boston Pops for more than 15 years.

Born in Berlin, he studied the violin with Willy Hess—who himself had been Concertmaster of the Boston Symphony from 1904 to 1907—and began his professional career at the Berlin Opera House, where he played under such conductors as Walter, Furtwangler, Klemperer, and Richard Strauss. During this period, he also toured Europe as soloist with a chamber orchestra.

After joining the Boston Symphony at the invitation of Serge Koussevitzky, he became active in many other musical fields. A favorite of Boston Pops audiences for his sparkling solos, he has also performed with Boston chamber groups and served as a teacher at the New England Conservatory and the Berkshire Music Center.

Mr. Krips lives with his wife in Brookline. His avocation? "Listening to and playing chamber music."

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shows a very similar tendency. For the first production of *Fidelio* in Vienna, November 20, 1805, Beethoven wrote the superb overture which later came to be known as *Leonore* No. 2.* When he rewrote the opera for its second production in the year following, he was urged to modify the overture, which had proved too difficult in parts for the wood wind players of the theatre orchestra. Beethoven did indeed rewrite the overture but, absorbed in his subject, he seems to have forgotten to make it simpler, either to play or to understand. He retained its essential matter, but gave it different stress, a greater and more rounded symphonic development. The result was the so-called *Leonore* Overture No. 3. When again the opera was thoroughly

* Beethoven greatly preferred the title "Leonore," which was the title of the French text of Bouilly (*"Lénore, ou l'Amour conjugal"*) from which Joseph Sonnleithner had written the German libretto for Beethoven as *"Fidelio, oder die eheliche Liebe."* "Leonore" was considered ill-advised in that Paër had produced a piece of the same name (pirated, as was Sonnleithner's text, from Bouilly), in Dresden, even while Beethoven was in full process of composition. He tried more than once in vain to have the title "Leonore" restored.

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changed for the Vienna production of 1814, Beethoven realized that his fully developed overture was quite out of place at the head of his opera, and he accordingly wrote a typical theatre overture, soon permanently known as the *Fidelio* overture, since it was publicly accepted and used to open the opera.

There remains to be accounted for the so-called Overture to *Leonore* No. 1. This was discovered and performed the year after Beethoven's death, and it was immediately assumed that it was an early attempt, rejected by Beethoven in favor of the one used at the initial performance. Erich Prieger accepted this belief, based upon his own researches in restoring the different versions of the opera, and upon the assertion of Schindler that Beethoven tried over an overture at Prince Lichnowsky's house in 1805, and put it aside as "too simple." However, Seyfried put forth the upsetting theory that this posthumous overture was the one which Beethoven wrote for an intended performance at Prague in 1808, a performance which never took place. Nottebohm, studying the sketches, agreed with him, and the judicious Thayer, supporting the two authorities, created a fortress of scholarship which prevailed for a long time. This of course would place the debated "No. 1" as actually the third in order, a point of view highly embarrassing to those who had set forth the evolution of the three overtures from this simpler post-



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humous one. Of more recent writers, Paul Bekker (1912) was inclined to believe that the "No. 1" is after all the early work it was originally supposed to be, and Romain Rolland (1928) took the same stand, citing as additional authority Josef Braunstein's "excellent work, *Beethoven's Leonore-Ouvertüren, eine historisch-stilkritische Untersuchung* (1927), which enables us at last to correct the errors in which, following Seyfried and Nottebohm, criticism had become entangled." This is a convenient theory, supported by the character of the music itself, and dispelling the rather lame argument that Beethoven could have shortly followed his magnificent "No. 3" with such a compromise, whether for the limitations of the Prague theatre orchestra, or for any other reason. The "Fidelio" Overture which he wrote in 1814 was no compromise, for it had no tragic pretensions. It was a serviceable theatre overture, preparing the hearer for the opening scene with its *"Singspiel"* dialogue between Marcelline at her ironing and her preposterous suitor.

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By MAURICE RAVEL

Born in Ciboure, Basses Pyrénées, March 7, 1875; died in Paris, December 28, 1937

This concerto was first performed January 14, 1932, at a Lamoureux concert in Paris. Ravel conducted the work and Marguerite Long, to whom it was dedicated, was the soloist. It was first heard in America April 22, 1932, on which date the orchestra of Boston (Jesús María Sanromá, soloist) and Philadelphia (Sylvain Levin, soloist) each performed the work in its own city.*

The orchestration consists of piccolo, flute, oboe, English horn, clarinets in B-flat and E-flat, 2 bassoons, 2 horns, trumpet, trombone, timpani, triangle, side drum, bass drum, cymbals, tam-tam, wood block, whip, harp and strings.

RAVEL, asked to compose music for performance in the fiftieth anniversary season of the Boston Symphony Orchestra (1930–31), spoke of a piano concerto. But the score was not forthcoming from the meticulous and painstaking composer. "Ravel worked at it con-

* Under the heading "Temporal Arithmetic," H. T. Parker commented amusingly in the *Boston Evening Transcript:*

"To begin with the idle splitting of a hair. This afternoon Dr. Koussevitzky and the Boston Orchestra, Mr. Leopold Stokowski and the Philadelphia Orchestra, Mr. Sanromá in Boston, Mr. Levin in Philadelphia, are playing for the first times in America Ravel's new Piano Concerto. In Symphony Hall and in the Academy of Music it is second item on the program. The Bostonian conductor's first piece is a Concerto for Orchestra by Martelli, relatively brief; the Philadelphia conductor's Sibelius' Fourth Symphony, appreciably longer. Dr. Koussevitzky and Mr. Sanromá will sound the first measures of Ravel's Concerto ten or fifteen minutes before Messrs. Stokowski and Levin do likewise. They will sound the last while the Philadelphians are still dallying with the middle periods. Therefore in Boston Ravel's Concerto will be heard for the first time in America, Q. E. D. which is also "right and proper," since the piece was once intended for the jubilee year, 1930–1931, in Symphony Hall. In short, the Boston Orchestra has lost a dedication, but won—by a nose—a première!"

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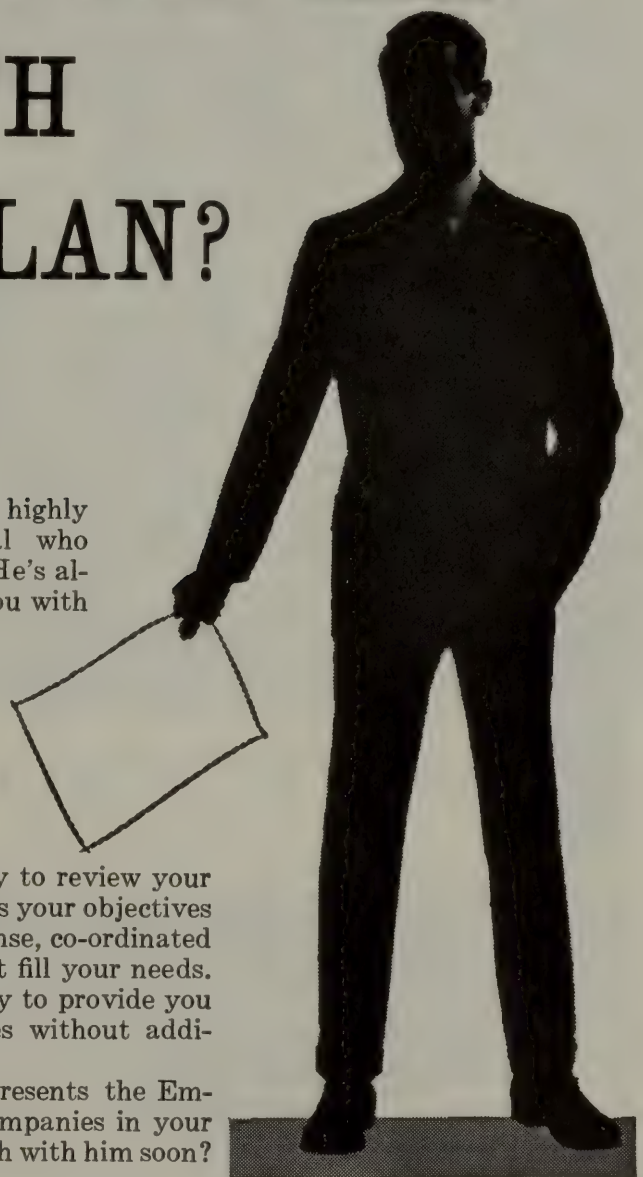
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tinuously for more than two years," so Henry Prunières reported after the completion at the end of 1931, "cloistering himself in his home at Montfort l'Amaury, refusing all invitations, and working ten and twelve hours a day." Ravel told this writer that "he felt that in this composition he had expressed himself most completely, and that he had poured his thought into the exact mold he had dreamed." In 1931, while this score was still in process of composition, he accepted another commission — a commission which he succeeded in fulfilling. This was the Piano Concerto for the Left Hand, composed for the one-armed pianist, Paul Wittgenstein. The two concertos were Ravel's last works of orchestral proportions.

"The concerto," wrote Henry Prunières, "is divided into three parts, after the classical fashion. The first movement, allegramente, is constructed on a gay, light theme, which recalls Ravel's early style. It appears first in the orchestra, while the piano supplies curious sonorous effects in a bitonal arpeggiated design. The development proceeds at

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a rapid pace with a surprising suppleness, vivacity, and grace. This leads to an andante a piacere where the piano again takes the exposition of the theme, while the bassoons, flutes, clarinets, and oboes surround it one after another with brilliant scales and runs. Then begins a grand cadenza [of trills over arpeggios]. The orchestra enters again discreetly, at first marking the rhythm, and then taking up the development, leading to a brilliant conclusion.

"The second movement, adagio assai, consists of one of those long cantilenas which Ravel knows so well how to write and which are not without analogy with certain arias of Bach. Evolving over an implacable martellato bass, the melody is developed lengthily at the piano, then, little by little, the orchestra takes possession of it while the piano executes fine embroideries and subtle appoggiaturas.

"The presto finale is a miracle of lightness and agile grace, and recalls certain scherzi and prestos of Mozart and Mendelssohn. The orchestra marks a syncopated rhythm while the piano leads the movement. The spirit of jazz animates this movement as it inspired the andante of the sonata for violin and piano, but with great discretion. Nothing could be more divorced from the spirit of the pasticcio. Nothing could be more French, more Ravel."

Emile Vuillermoz, who was present at the first performance of the Concerto in Paris, recorded for the *Christian Science Monitor* his impressions of the new work: "It is written in the brilliant and transparent style of a Saint-Saëns or a Mozart. The composer has wished to

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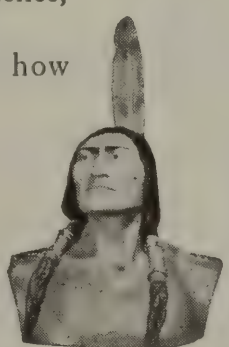


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TWO WAYS OF COMPOSING

By Ernest Newman
(*Sunday Times,* London)

I have cited a speculation of Goethe's on the advantage it is to a certain type of artistic creator to know instinctively and precisely the nature and the scope of his own powers. The supreme representative of that type in music was Mozart. Goethe also pointed out, however, that there is a reverse side to this picture: there are artists who scale as yet unconquered heights, but only by dint of long and bruising endeavour. This type, of which Beethoven is the outstanding example in music, is perpetually making difficulties for itself subconsciously as it plunges deeper and deeper into the matter in hand — difficulties of the kind with which Beethoven's Sketch Books have familiarised us.

In general terms we may say that Mozart at once, by a divine instinct, predetermined and limited the musical problem of the work in hand — the range of its expression, the manner of its expression, its containing form — to what lay naturally within his powers; while Beethoven was driven by his peculiar dæmon to keep extending each problem beyond the limits he had more or less vaguely had in mind when he embarked

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upon it. In this connection his studies for the "Eroica" in particular are specially instructive.

• •

We may put it, in terms of the Goethe proposition, that Beethoven keeps on creating difficulties for himself; but from the desperate struggle with these difficulties he emerges with new strength. The consequence of it all is that while he does not set us listeners at our unquestioning ease – which is fundamentally what we mean when we speak of the "perfection" of Mozart – he drives us along with him, by incessant pricks of the goad, to the assault on position after position whose existence we had not suspected until then.

He strains and disturbs us by his enormous tensions of the spirit, and then refreshes us by showing us the way to the relaxation of them. "Perfection" in the Mozartian sense of the term is beyond him: no one would pronounce the "Hammerklavier" sonata or the Missa Solemnis "perfect" in that sense; but for many minds the toil of the long hard ascent on which he forces us to accompany him brings with it a final delight which is even more precious to them than the impeccable taste, the flawless adaptation of means to end, for which, in other circumstances, they are grateful to Mozart.

As Amiel pointed out, Mozart is "stronger than destiny, because he



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takes life less profoundly," and Beethoven "less strong because he has dared to measure himself against deeper sorrows." The struggle with self-created difficulties of expression and form has strengthened Beethoven's powers by sheer resistance, and we listeners too emerge from the spiritual struggle fortified and re-energised. As Stendhal has put it, only what resists can be leaned upon.

With Beethoven it is the whole man who imposes himself on us, as Shakespeare and Goethe do; with Mozart it is primarily the impeccable artist. With creators like Beethoven and Wagner and Goethe a multitude of experiences, many of them seemingly quite irrelevant to their development as an artist, have gone to the making of the artist in them.

• •

We may turn with an indulgent smile today from Wagner's frantic endeavours to take command of all the activities of his epoch — political, philosophical, social and the rest. Yet finally we are left with the feeling that without all this wasteful rough-and-tumble, this apparent superfluity and misdirection of effort, and the mental discipline that had accompanied it, the creator of the "Ring" and "Tristan" and "Parsifal" would have been of lesser stature than in the end he became. And

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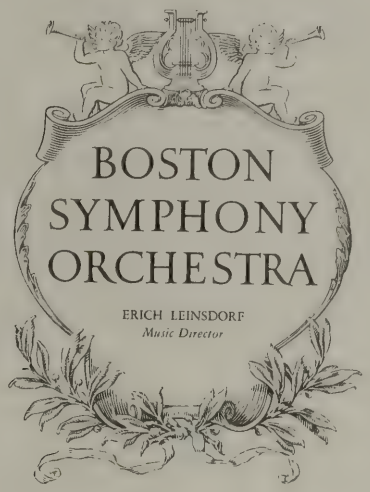
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so with Goethe. For some ten years in the prime of his life he turned his back on poetry and plunged into science — many sciences; yet who can doubt that these apparently misdirected energies contributed, in the mysterious depths of him, to make him the poet we now know and wonder at?

A consideration of these subconscious depths of the psychology of the greatest artist-creators throws, it may be, a sidelight on a phenomenon that is at first sight rather puzzling. How is it that the greatest musical lyricists — Beethoven, Schubert, Schumann, Grieg, Wolf, Mahler, Debussy, Fauré for example — have all been composers who have either mastered or had the capacity to master much larger forms than the lyric?

We would have expected *a priori* that the best songs would have come in any quantity from composers who had concentrated their whole powers on the song alone; but it has not been so.

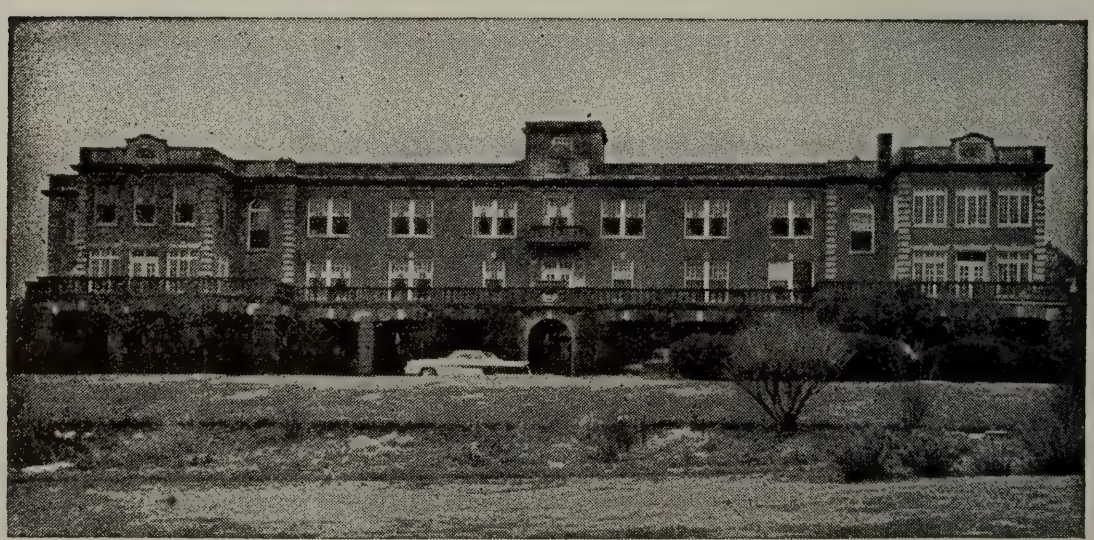
Is the explanation, perhaps, that the tensions they have undergone and the resistances they have met with in the conquest of the larger forms, the discipline to which they had to submit themselves in the overcoming of them, endowed them with added strength when they spread their wings in the more rarefied atmosphere of the song pure and simple?

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By ANTON BRUCKNER

Born in Ansfelden in Upper Austria, September 4, 1825;
died in Vienna, October 11, 1896

Bruckner composed the three movements of his final symphony between 1887 and 1894. The symphony was first performed February 11, 1903, in Vienna, under the direction of Ferdinand Löwe and published under the supervision of this custodian of the Bruckner tradition in the same year. Arthur Nikisch introduced the symphony to Berlin October 26, 1903. Performances followed in many German cities. The first performance in the United States was by the Chicago Orchestra under Theodore Thomas, February 20, 1904. The symphony was performed in Boston April 2, 1904, Wilhelm Gericke conducting, and November 1, 1907, and January 16, 1914, Dr. Karl Muck conducting. Bruno Walter introduced the restored "original" version when he conducted this Orchestra as guest on January 24, 1947. This version is being used by Mr. Leinsdorf.

The original score of the symphony was published from the manuscript in 1932 as the first step in a project for a complete "critical" edition of Bruckner's works by the *Musikwissenschaftlicher Verlag* in Vienna under the sponsorship of the *Internationale Bruckner Gesellschaft,* edited by Robert Haas and Alfred Orel. The symphony in this original version had been given a semi-private performance together with a performance from Löwe's earlier edition at the *Tonhalle* in Munich, April 2, 1932, when Siegmund von Haussegger conducted (this trial performance is said to have stimulated the publication of the original version). The first public performance of this version took place as part of an international Bruckner festival in Vienna in the autumn of the same year, when Clemens Krauss conducted the Philharmonic Orchestra. Otto Klemperer conducted the first performance in America of the original version at a concert of the New York Philharmonic-Symphony Society October 11, 1934.

The instruments called for are 3 flutes, 3 oboes, 3 clarinets, 3 bassoons, 8 horns, 3 trumpets, 3 trombones, 4 Wagner tubas (2 tenor, 2 bass), bass tuba, timpani and strings.

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In the summer of 1887, shortly after he had completed his Eighth Symphony, Bruckner made his first sketches for a Ninth. He laid these aside, and took them up again in 1891. He finished the first movement in October, 1892, the scherzo in February, 1894, the adagio in October, 1894. Ferdinand Löwe, in a preface to his published score of the Ninth Symphony, states that it was composed "in spite of severe physical distress, which many times forced the composer to cease working and impressed upon him in increasing degree that he would not be able to finish this his last work."

In September of 1894, the composer, confined to his bed on his seventieth birthday, is said to have remarked to a friend: "I have done my duty on earth. I have accomplished what I could, and my only wish is to be allowed to complete my Ninth Symphony. The Adagio is nearly finished. There remains only the Finale. I trust Death will not deprive me of my pen." He completed the Adagio a month later; he was destined to live two years more, but on account of his encroaching illness did not get beyond the most fragmentary sketches for a Finale. The symphony of his old age, although unfinished, thus occupied him intermittently for eight years.

When the three movements of the symphony were performed by

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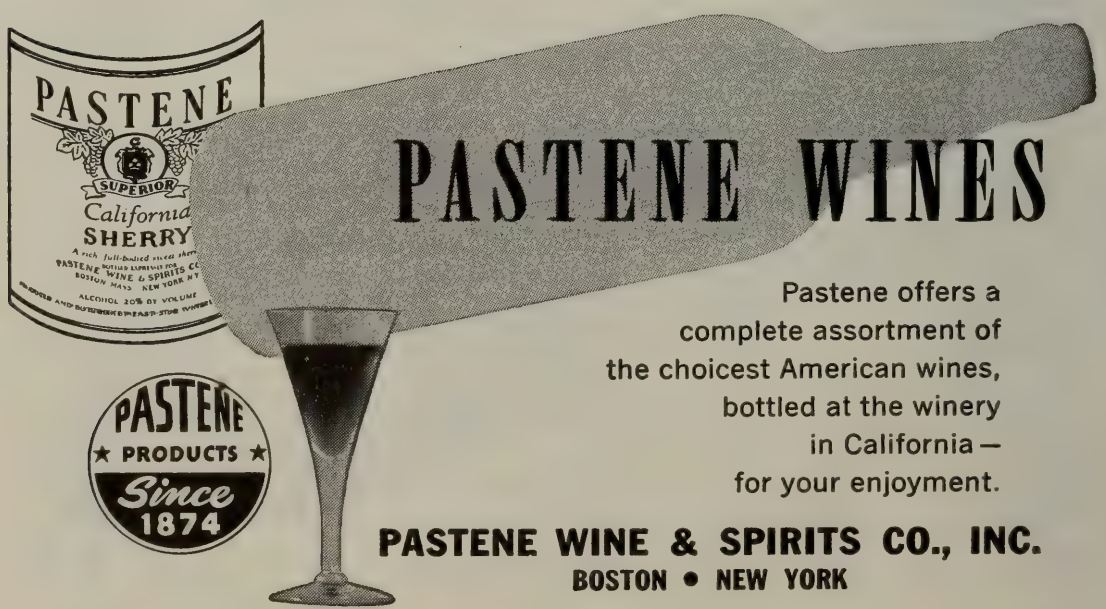
Otto Klemperer in New York in 1934, Lawrence Gilman persuasively argued that this symphony, like the Unfinished Symphony of Schubert, "seems complete in its incompleteness. It is difficult to think of it with a Finale succeeding the Adagio. The conclusive slow movement and its final measures of seraphic quietude — the elegiacal chant of the tubas about which the violins entwine a fading sunset loveliness — would scarcely brook a following movement. This seems, now, the fitting and perfect close for the symphony — indeed, the only close for it. The thought of an added Finale, conventionally triumphant, pealing, heaven-storming, is insupportable. Would not even the *'Te Deum,'* despite Bruckner's own recommendation, seem an anti-climax?" The Symphony is occasionally so-performed, as indeed it was performed when Clemens Krauss introduced the original version in Vienna. The *Te Deum* adds the tonal weight of a chorus, but cannot reach the elevation of the Adagio, nor fail to intrude upon the serene and calm finality of the close.

It has been said by those close to him that Bruckner spoke of dedicating his Ninth Symphony "To God." What would never have occurred to another composer, or at best would have been an affectation, was in Anton Bruckner a genuine and touching act of simple faith. Max Graf, who remembered having attended Bruckner's lecture classes, has described how during one of these "the Angelus sounded

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from a near-by church. Hearing the little bell, Bruckner interrupted his talk, knelt down and began to pray, while his peasant-like face with its innumerable wrinkles became transfigured into that of a Saint." Mr. Graf tells us that he stopped smiling when he saw Bruckner's humble and blissful face.

Max Auer, a prominent Brucknerian, has explained the delay in the first performance of the Ninth Symphony: "When Bruckner died, music lovers knew that his last legacy to the world, a Ninth Symphony, was still incomplete. Even in the narrow circle of his most intimate friends, the opinion prevailed that this work, in the shape the composer had left it was fated to perpetual silence; that even the portions that he had finished were, most likely, unplayable. They were convinced that his many years of illness had brought about not only a complete physical collapse, but also a corresponding decline in his mental and spiritual powers. All the greater, therefore, was their astonishment when it was finally announced that a world première of this posthumous 'unfinished' symphony was to take place under the direction of that prince of Bruckner disciples, Ferdinand Löwe."*

The excitement caused by this exhumation in what was conceded to be a magnificent performance by an unquestioned Bruckner authority and disciple naturally resulted in the publication of the posthumous

* *Zeitschrift für Musik*, October, 1932.

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score in the same year. The music as edited by Ferdinand Löwe had been tacitly accepted as authentic, and so performed in Europe and America through a period of thirty years. Theodore Thomas introduced the symphony in Chicago in 1904 (it has been performed there as recently as 1940 under Dr. Frederick Stock). Wilhelm Gericke performed it in Boston in 1904, Dr. Muck in 1907 and 1914. Willem Mengelberg conducted it in New York in 1927. The "original" edition, introduced to this country by Otto Klemperer in New York in 1934, was conducted by Dr. Walter many times, so establishing a precedent for most conductors since.

• •

The first movement, "solemn, mysterious," shows its character at once, as the eight horns pianissimo sound notes of the D minor chord over a tremolo string pedal. The elemental octaves and fifths seem to recapture the special mood of Beethoven's Ninth Symphony, in the same tonality. There is a long crescendo leading to a fortissimo proclamation of the principal subject, a pause and a new subject softly introduced. This pattern of extended dynamic intensification to a climax and a new start is to become a recurring pattern throughout. A principal theme in a group of several is introduced by the violins at a slower tempo (in A major):

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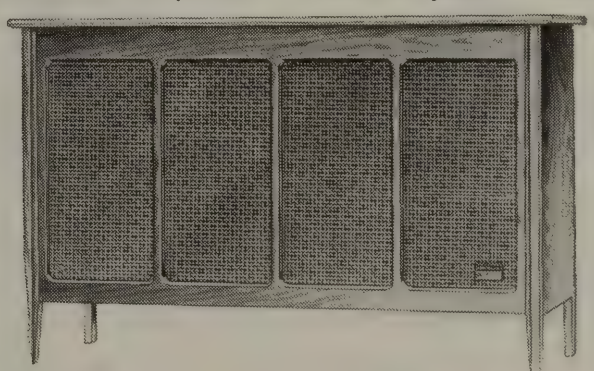
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It is developed at length with another more peaceful theme, and a fourth, characterized by wide skips, grows from this. There is a merging of development and recapitulation, and at last a final return of the opening theme majestically set forth by the full brass choir.

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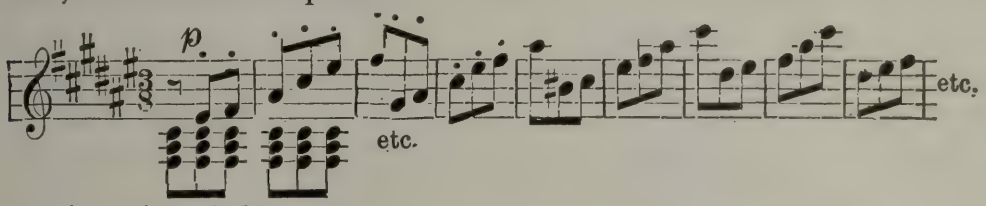
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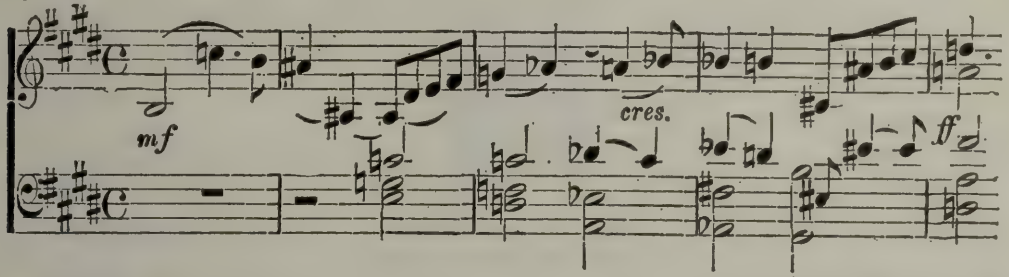
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The scherzo, in "lively motion," in 3/4 beat, opens with its theme of descending and ascending arpeggios by the violins, pizzicato. It is developed at some length as is also the Trio, where the 3/8 signature notably increases the speed:



There is a literal da capo.

The adagio, "very slow and solemn," is the longest movement, and is of such portent that the preceding movements seem to have been a preparation. It opens with the following theme by the violins in E major:



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ment given alternately to the clear and distinct coloring of the string, the woodwind and the brass sections. The development builds both themes in strength and fervor, with many episodes, to a climax of broad sonority, and at last a sort of musical peroration, intensive but tranquil. The mood is indescribable. It is as if the composer were taking a farewell to his art of tones, clinging to the closing chord, reluctant to yield to silence. One thinks of the close of Mahler's Ninth and *Das Lied von der Erde,* which works were completed fourteen years after Bruckner's death. If Mahler was a religious mystic, it was in an entirely different sense. It could be said at least that the three works could only have been written in the period of the *fin de siècle* which Mahler brought to a reflective close in 1910. [COPYRIGHTED]

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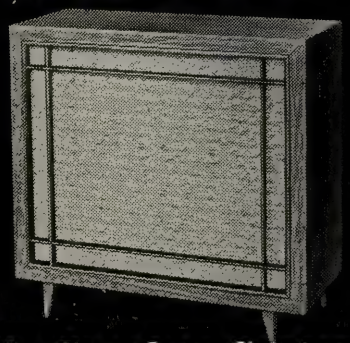
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BRUCKNER AND BÜLOW

BRUCKNER'S Ninth Symphony, first played in 1903, was heard with wide interest in Germany, since the composer had been dead for seven years and it had not been realized that this, his last work, existed in performable score. Critical acumen had by then considerably

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subsided. Yet when Hans von Bülow had heard that Bruckner was composing a ninth symphony in D minor, he delivered one of his conversational barbs to the effect that if Bruckner must write a ninth symphony he should certainly compose it "à la Beethoven," and provide a "Hymn to malicious joy" (*Hymnus an die Schaden-Freude*). This speech was promptly reported to the master, who came to Göllerich and said: "I'm not going to mix with Beethoven! D minor is already such a beautiful key, but with a chorus like Beethoven —*na*, Bruckner is not so stupid. What can I do if a main theme in D minor comes up; it is my favorite key; if a theme like that grows in my heart I won't throw it away!' "*

* *"Mit 'n Beethoven werd' i' mi' do' nöt messen! In d-Moll is' schon, weil's so viel a schöne Tonart is', aber mit an Chor, wia Beethoven—na, so dumm is' der Bruckner nöt. Was kann i' dafür, dass mir 's Hauptthema in d-Moll eing'fall'n is'; sie is' halt a mal mei' Lieblingstonart; wenn mir dös Thema nöt so an's Herz g'wachsen wär, möcht i's iazt am liebsten wegschmeissen!"*

(*Anton Bruckner*, Göllerich-Auer)

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THE QUEST FOR THE ORIGINAL BRUCKNER

TWENTY-NINE years after the Ninth Symphony was brought to the light of performance, after the passage of a generation, the disclosure of a Bruckner problem caused considerable disturbance. A Bruckner tradition had firmly rooted itself, and the sudden discovery in 1932 that the well-known and much beloved scores were only doctored versions caused dismay, recriminations, and almost a split in the Bruckner movement in Central Europe. The publication of the symphonies and choral works in their original form by the *Internationale Bruckner Gesellschaft* in Vienna* was a factual challenge, supported by the composer's own manuscripts, fully written out in ink, including the dynamic indications. Scores of the symphonies (notably the Fifth and the Ninth), which devotees of this master had repeatedly heard and

* This complete critical edition has included the First, Second, Fourth, Fifth, Sixth, Eighth and Ninth Symphonies, four "Orchestra Pieces," a March in E-flat major, and the following choral works: Requiem in D minor, Missa Solemnis in B-flat minor, and the motet *"Christus factus est."*



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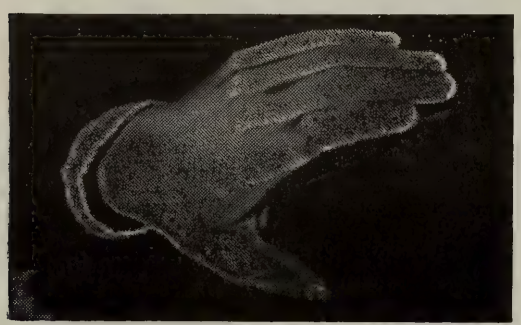
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studied through the better part of their lives as the veritable expression of Bruckner and as peaks of his achievement, were suddenly exposed as versions liberally "improved" by his disciple-conductors, apparently to suit their own working ideas of effectiveness. It appeared that the instrumentation had been altered in many places, cuts had been made, in some passages harmonies had been changed and notes had been added. The offenders – they were the brothers Franz and Josef Schalk and Ferdinand Löwe – could not be called to account, for they had since died.*

On the occasion of the first performance of the "original" Ninth Symphony in New York, under Mr. Klemperer, Lawrence Gilman dismissed Ferdinand Löwe as Bruckner's "pious but unperceptive and bowdlerizing editor," and his handiwork as the "garbling emendations of an overzealous friend." Mr. Gilman admitted that Löwe's inten-

* Josef Schalk had died in 1911, Franz Schalk in 1931, Ferdinand Löwe in 1925.



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tions had no doubt been honorable and compared him to Rimsky-Korsakov as the "perverter" of Moussorgsky's "Boris." "This is another case of a conventional and academic intelligence exercising itself upon the product of a creative mind essentially different in reach and character, whose processes it is incapable of understanding."

These were hard words, even though Lawrence Gilman backed up his statement by quoting incriminating passages from the Löwe version. Ferdinand Löwe† was a pupil of Bruckner to whom the master entrusted his scores for performance and to whom he often looked for advice. Together with Nikisch and Muck he was one of the most eloquent proponents of Bruckner in an age when to play Bruckner at all was to invite hostility in some quarters. The dramatic situation of the

† Ferdinand Löwe was born in Vienna February 19, 1865. He was a pupil of Bruckner at the Conservatory and later conductor of the Kaim Orchestra in Munich and (1898–1900) *Kapellmeister* at the State Opera in Vienna. He conducted the *Gesellschaftkonzerte* 1900–1904, when he resigned to become conductor of the Wiener *Konzertverein-Orchestre*. He was also prominent as a conductor in Budapest and Berlin. He died in Vienna January 6, 1925.

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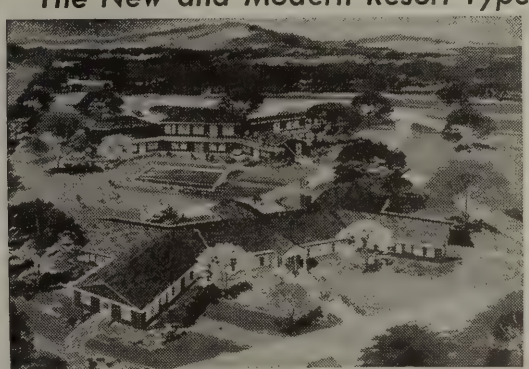
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original composer posthumously overdressed by a well-meaning colleague (Bruckner and Moussorgsky are similar cases) is the sort which stirs impulsive championship on all sides – and sometimes a too ready condemnation before a dispassionate examination of the evidence. It should be remembered that in the case of his earlier symphonies, as well as his Ninth, Bruckner was a constant reviser, as if in his own mind there was no such thing as finality in the instrumentation of any single work. He was like Mahler and Debussy and other composers in this respect but unlike them in that he was not an assured master of orchestral treatment. He was ready not only to retouch but to accept retouching by his expert pupils (not spinelessly, however, according to the testimony of Friedrich Klose). Not only did he trust the Schalks and Löwe – he contracted for the publication of their "improved" versions, and listened benignly while they performed these versions from the printed score and parts. In the case of the posthumous Ninth,

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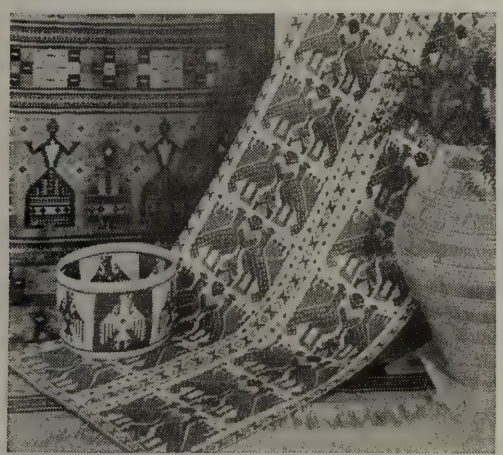
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where no such sanction was possible, and where the composer, having learned a thing or two about orchestration in the writing of eight symphonies, left a filled out and specific score, Löwe should certainly have restrained his zeal.

A comparison of the two scores shows changes only in detail, which would hardly be noticed by a casual listener. They are concerned mainly with a redistribution of the instrumental parts. The Adagio is hardly touched. In the first two movements, wood winds sometimes double the strings, reinforcing the melodic line in the violins, violas, or cellos. The tendency of Löwe, then, is to mix colors in the interest of thematic emphasis or balance where Bruckner used his choirs independently. Löwe sometimes points a climax by an *accelerando,* or by delaying the entrance of certain instruments until the peak, whereas Bruckner tended to stronger and blunter contrast of dynamics. Löwe also adjusts the tonal balance by putting a restraining hand on the



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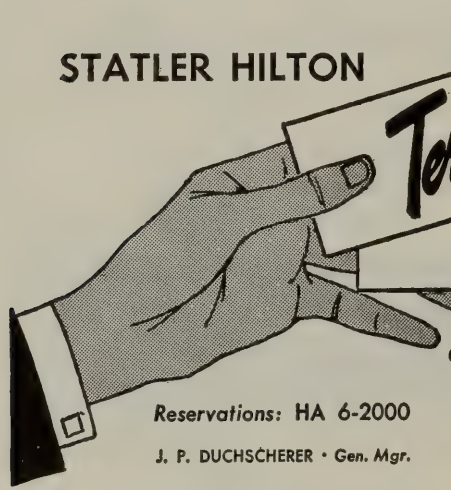
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brass, reducing or modifying its strength. His tendency is toward smoother transition and flow of line. His version undoubtedly made a powerful impression in performance, if performance-success can be called justification. As a conductor, he did not go much further than many others in good repute, who have been known to strengthen by doubling in the scores of composers at least as sacrosanct as Bruckner. Of course when it comes to editing for publication, the case is different. Löwe's family (so states Paul Stefan) claimed that some alterations in the Ninth Symphony were approved by Bruckner. Yet Bruckner's manuscript (of which a page is reproduced from holograph by Orel in the *"Gesamtausgabe"*) is no mere sketch, but fully written out in notation, in ink, the dynamic indications carefully made. There are two matters of detail in which Löwe has plainly obscured his master's clear intention – the characteristic *"Luftpause,"* the suspensive rest with which Bruckner liked to follow a loud climactic chord. Löwe, as if

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uneasy about these, has filled in with a wood wind phrase in the first movement, and in the scherzo (transition to trio) with drum taps.

Löwe has been accused of "Wagnerizing" Bruckner, yet he could hardly have outstripped Bruckner himself in adulation of Wagner's orchestral ways. Bruckner in his Ninth as in other of his symphonies often reflected Wagner's chromatic and figural coloring, but being an original, and wholly different in intent, he turned them to his own uses. The epithet Löwe's detractors have cast at his Bruckner edition that it is an "arrangement," is of course grossly unfair. The worst of his detractors admit his outstanding ability, his close knowledge of Bruckner, and the confidence Bruckner had in him. Whatever he did, they say, there can be no question that he "meant well."

• •

The fact that Bruckner jokingly called Löwe "my Berlioz" would in truth indicate a tendency on the part of this conductor to overpoint, to make the symphonic discourse adroit and suave. Bruckner was certainly never the polished sort, either as man or artist. His musical thinking was in terms of the organ — massive, forceful by direct contrast. Too much of the Berlioz sleekness in the orchestration of the Ninth Symphony was observed by Max Auer, who also spoke for others in giving his impression of the first performance in 1903 as he then still remembered it: "After that first delightful surprise, discerning listeners began to notice frequent details in the music which seemed inexplicable in the light of Bruckner's well-know frank and sturdy symphonic character. When the Scherzo leaped lightly forth, all a-glitter with

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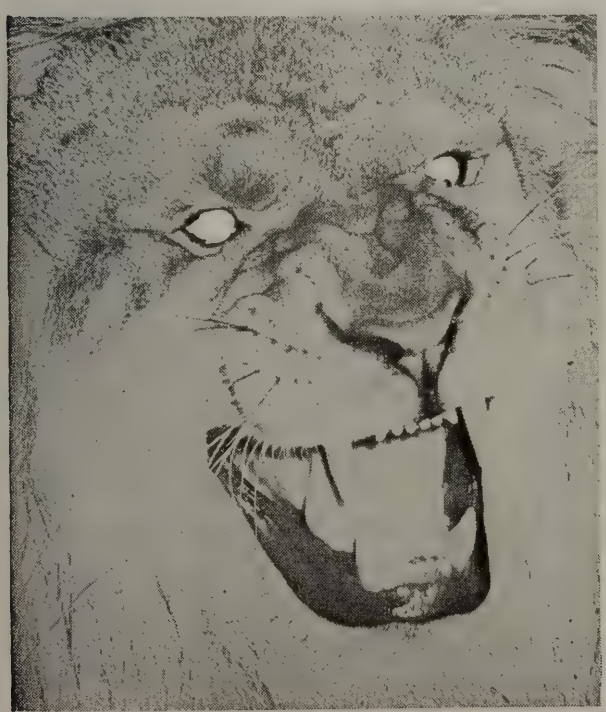
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typically French *esprit,* the audience was reminded of the scintillating manner of Berlioz's orchestration. In the minds of many there arose some such questions as these: Where are those abrupt, Brucknerесque transitions between the passages? Why do the various phrases end in gentle expirations? In short, whence comes this odd finesse, this smooth polish, into the work of a composer universally noted for his rugged individuality?" But these misgivings might better have been divined thirty years before.

Such is the extraordinary and perplexing situation which has arisen from the relation between this strange composer and his more technically adroit pupils. Egon Wellesz has contributed some plausible reflections on the subject:

"With Bruckner, the alterations in the scores are the sign of the composer's struggle to give reality to the sounds he heard in his mind. There can be no doubt that it is the manuscript that gives the purer and clearer external picture of the score, so far as voice leading is concerned. But it seems to me to be pertinent to the issue also that Bruckner was never satisfied with the instrumentation, just as he never was with the form, for the purity of the inner conception would find no realization in the outer realm of sound. Just as Bruckner suffered because he was obliged to write for the tempered scale while his inner ear always heard the pure scale, so he heard in his mind a sound he was unable to translate by means of instruments with their imperfections. His doubt that it would be possible to realize the inner image is the



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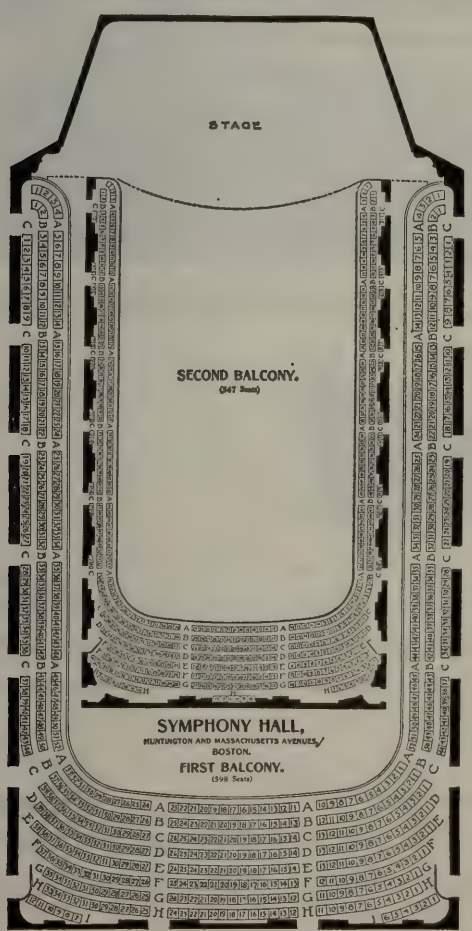
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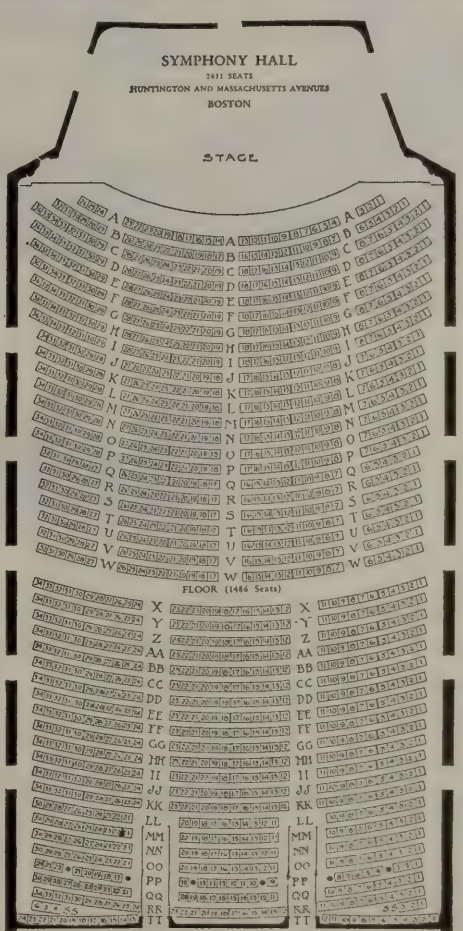
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psychological reason why Bruckner continually added improvements to his instrumentation and listened to the advice of his friends and pupils when, as practical executants, they recommended alterations. One may suppose, therefore, that in some instances Bruckner went farther in the retouching of the instrumentation than was absolutely necessary and let himself be persuaded by friends to make alterations often dictated merely by the taste of the times, which liked fullness and tenderness and cared little for the abrupt contrasts of tone which Bruckner, as organist, favored. . . . Orchestration was to him nothing more than a *means* by which to express in sound his inner vision. He, the inventor of lovely melodies and powerful themes, accorded it no more importance than to concede that it merited a certain amount of dexterity. In the major distribution of instrumental contrasts he was never mistaken. What he apportioned to the individual instruments as thematic material was always extremely effective. He erred only in overestimating the possible strength of a single woodwind instrument or in orchestrating too thickly a long *fortissimo* in the brass, or in keeping one section of the orchestra active for too long a stretch, or in using the oboe in too high a range, etc. — errors that could be corrected easily without disturbing what was essential."







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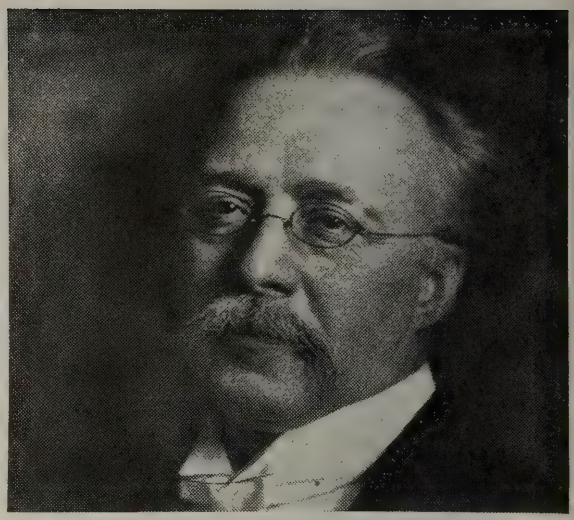
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Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Bela Wurtzler
Joseph Hearne

Flutes

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

Piccolo

George Madsen

Oboes

Ralph Gomberg
Jean de Vergie
John Holmes

English Horn

Louis Speyer

Clarinets

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

Bass Clarinet

Rosario Mazzeo

Bassoons

Sherman Walt
Ernst Panenka
Matthew Ruggiero

Contra Bassoon

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Horns

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Trumpets

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

Trombones

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

Tuba

K. Vinal Smith

Timpani

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Monday Evening, February 18, at 8:15
Second Program

HAYDN Symphony No. 52, in C minor

I. Allegro assai
II. Andante
III. Menuetto
IV. Finale: presto

KODÁLY Suite from "Háry János"

I. Prelude - The Fairy Tale Begins
II. Viennese Musical Clock
III. Song
IV. The Battle and Defeat of Napoleon
V. Intermezzo
VI. Entrance of the Emperor and his Court

INTERMISSION

DVOŘÁK Symphony No. 7, in D minor, Op. 70

I. Allegro maestoso
II. Poco adagio
III. Scherzo: Vivace: Poco meno mosso
IV. Finale: Allegro

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Tuesday Evening, February 19, 1963

8:30

Boston Symphony Orchestra
Symphony Hall
Boston 15, Mass.

Program

I

Symphony No. 7 in D minor, Op. 70 DVORAK
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I Allegro maestoso

II Poco adagio

III Scherzo: Vivace: Poco meno mosso

IV Finale: Allegro

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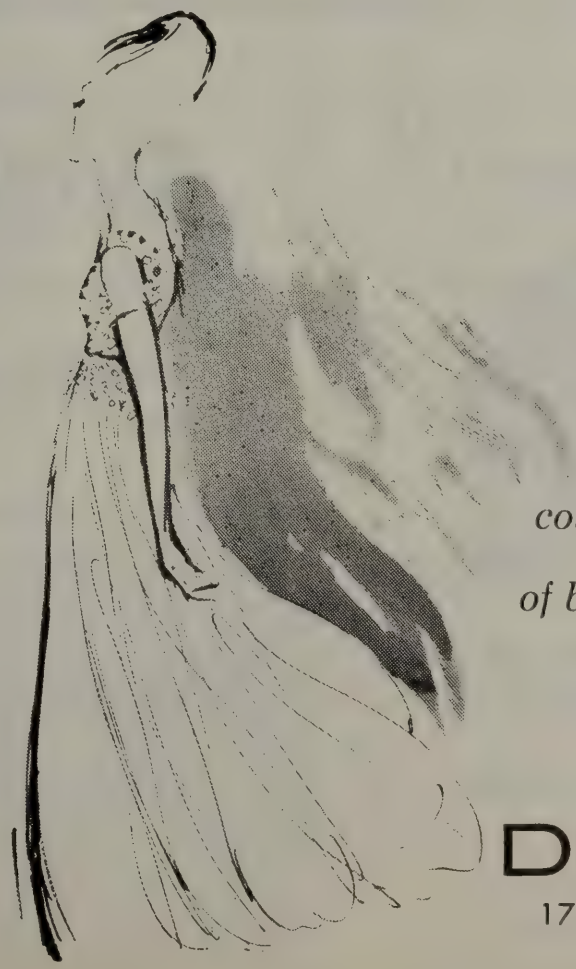
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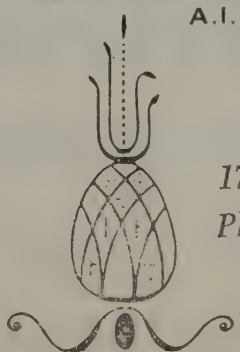
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Fourth Program

HAYDN — Symphony No. 52, in C minor

I. Allegro assai
II. Andante
III. Menuetto
IV. Finale: presto

DELLO JOIO — Fantasy and Variations for Piano and Orchestra

I. Fantasy: Adagio - Allegro vivo - Adagio
II. Variations
Adagio
Allegro scherzando
Andante amabile
Spumante
Adagio mesto
Allegro gioioso

INTERMISSION

STRAUSS — "Ein Heldenleben", Tone Poem, Op. 40

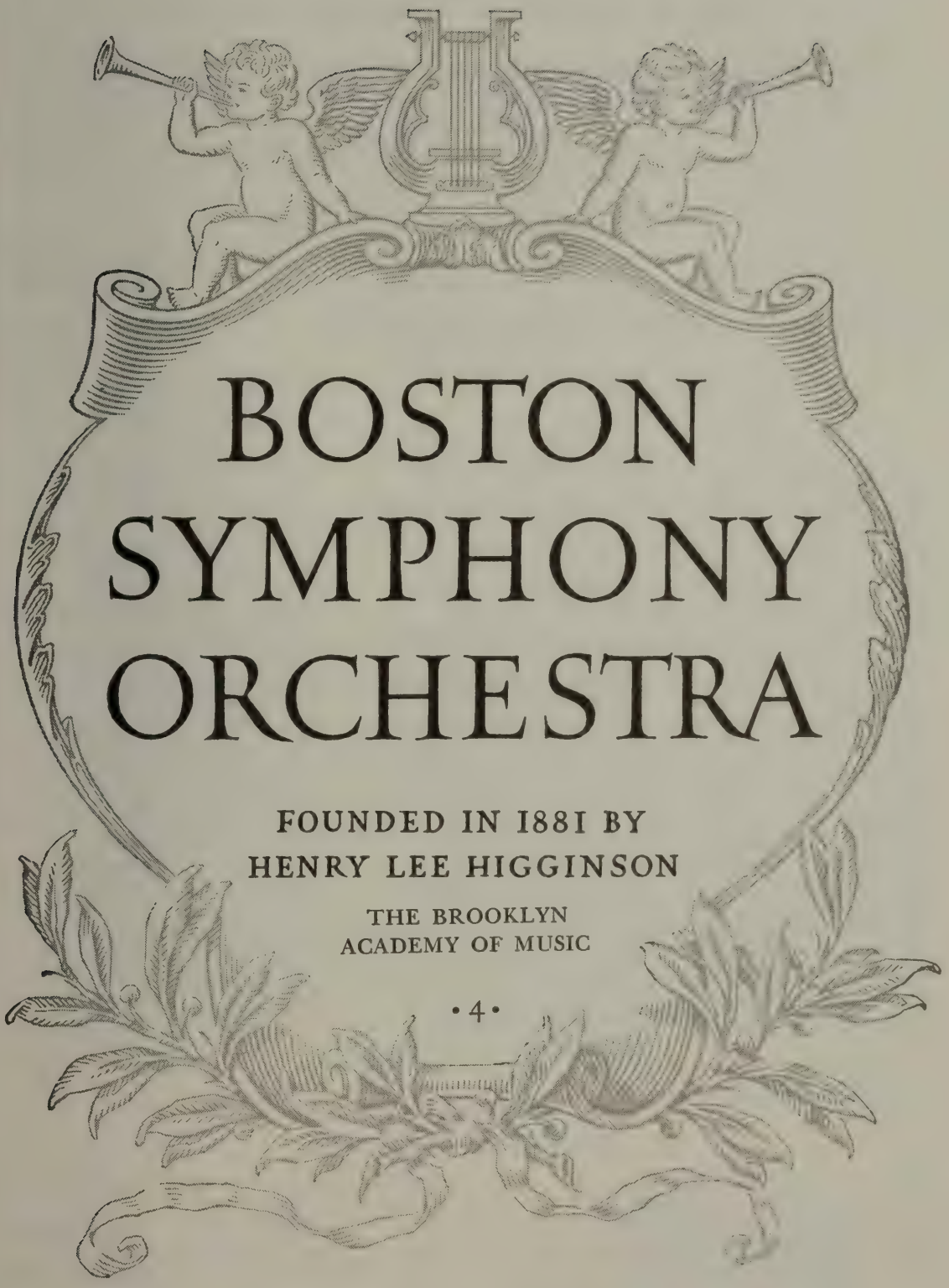
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1962-1963

1962–1963

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with historical and descriptive notes by

JOHN N. BURK

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ERICH LEINSDORF, *Music Director*

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Mischa Nieland
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Louis Berger
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Henry Freeman
Irving Frankel
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Joseph Hearne

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Piccolo

George Madsen

Oboes

Ralph Gomberg
Jean de Vergie
John Holmes

English Horn

Louis Speyer

Clarinets

Gino Cioffi
Manuel Valerio
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E♭ Clarinet

Bass Clarinet

Rosario Mazzeo

Bassoons

Sherman Walt
Ernst Panenka
Matthew Ruggiero

Contra Bassoon

Richard Plaster

Horns

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Charles Yancich
Harry Shapiro
Harold Meek
Paul Keaney
Osbourne McConathy

Trumpets

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

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William Moyer
Kauko Kahila
Josef Orosz

Tuba

K. Vinal Smith

Timpani

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Fourth Program

THURSDAY EVENING, FEBRUARY 21, *at* 8:30 *o'clock*

DVOŘÁK Symphony No. 7, in D minor, *Op.* 70

I. Allegro maestoso
II. Poco adagio
III. Scherzo: Vivace: Poco meno mosso
IV. Finale: Allegro

INTERMISSION

LEES Violin Concerto

I. Andante con moto
II. Adagio
III. Allegro giusto

KODÁLY Suite from the Comic Opera, "Háry János"

I. Prelude — The Fairy Tale Begins
II. Viennese Musical Clock
III. Song
IV. The Battle and Defeat of Napoleon
V. Intermezzo
VI. Entrance of the Emperor and his Court

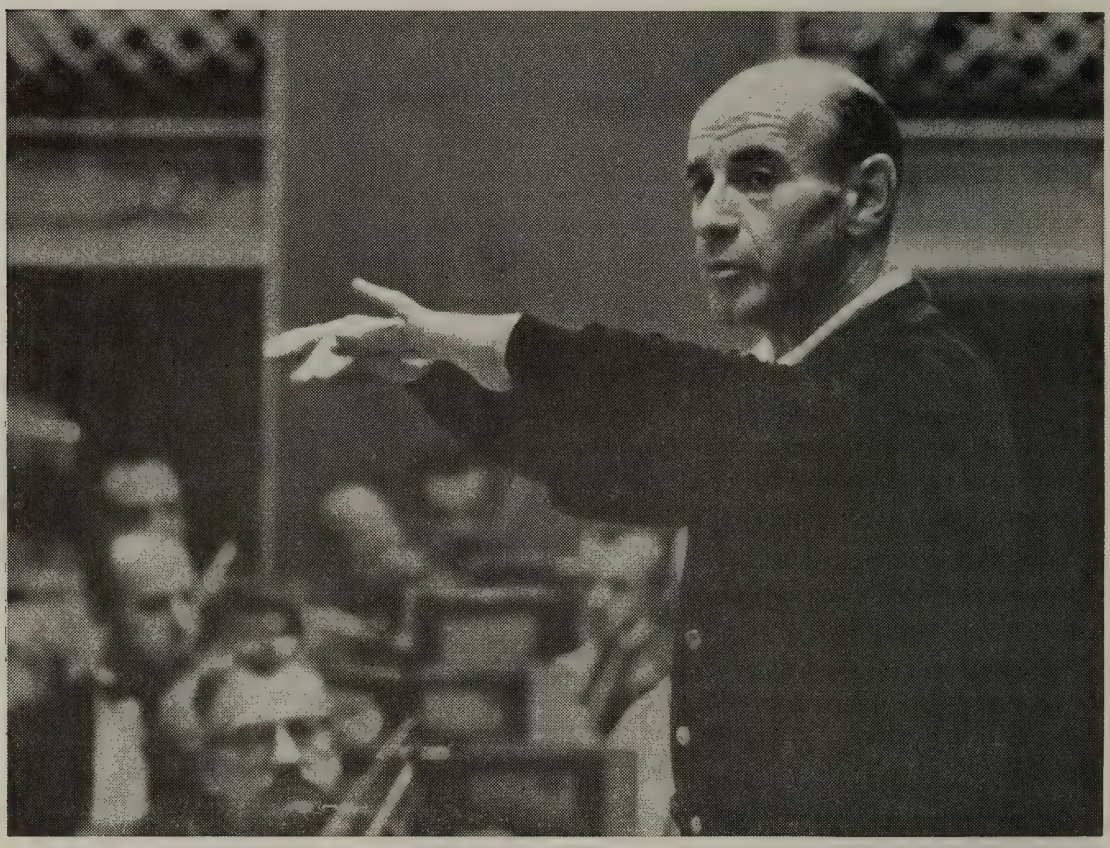
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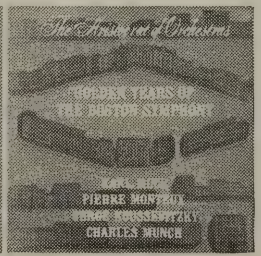


At the recording session of Bartók's "Concerto for Orchestra," the charming Mr. Leinsdorf immediately makes us welcome in Symphony Hall. When we ask about the microphones over the stage, he tells us that an RCA Victor recording crew has been doing exhaustive experimentation and explains, "I want them to capture the most natural, the most true reflection of the Boston Symphony in Symphony Hall." When you listen to the album, it is readily apparent that the recording crew captured the sound Mr. Leinsdorf requested—just close your eyes and you are right back in Symphony Hall!

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SYMPHONY IN D MINOR, NO. 7, *Op.* 70

By ANTONÍN DVOŘÁK

Born in Mühlhausen, Bohemia, September 8, 1841; died in Prague, May 1, 1904

The Symphony in D minor, formerly known as the Second, was completed in Prague in sketch and score between mid-January and mid-March of 1885. The first performance was in London at a concert of the London Philharmonic Society on the April 22nd following, when the composer conducted. It was published by Simrock in Berlin before the year had ended as Symphony "No. 2." It was performed on the continent when Hans Richter conducted it in Vienna in January, 1887, and by Hans von Bülow in Berlin in 1889. The first performance in the United States was at a concert of the New York Philharmonic Society on January 9, 1886. Wilhelm Gericke introduced it to the concerts in Boston on October 22 of the same year.

The orchestra consists of 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones timpani and strings.

THIS Symphony was first published by Simrock shortly after its first performance as the second of five in what for years was accepted as the total number. A re-numbering of his works of which there were more than eight hundred, eventually became imperative owing to questions of scattered manuscripts, revisions, uncertainty as to date, and other confusing points.* About the symphonies there was no real problem. Dvořák had made his own notation: "This Symphony was published by Simrock as No. 2, but this is incorrect." He well knew that Simrock's "No. 3" among the familiar five actually preceded his "No. 2" in date of composition. Before the usual five there had been four symphonies, of which the first two remained unpublished and the succeeding two were posthumously published. This made the D minor Symphony the fifth according to Šourek, who included the posthumous symphonies, and the seventh according to Burghauser, who also included in his accounting the two early unpublished works. By this numeration the G major Symphony becomes No. 8, and the "New World" No. 9. Dvořák technically becomes one of the immortals who have made nine a mystical number.

Dvořák had a great ambition for special success in his D minor Symphony. He was already very popular in London and had been elected a member of the Philharmonic Society, whose history he was well aware was honorably connected with Beethoven's Ninth. Šourek remarks: "The request made by the London Philharmonic provided a welcome pretext for the early realization of a work which sooner or later would have had to be written." In other words, this score was the result of special planning. "Dvořák worked at the D minor Symphony with passionate concentration and in the conscious endeavor to create a work of noble proportions and content, which should surpass not only all

* Otakar Šourek, the late biographer of Dvořák, published a thematic catalogue in 1917. This has been revised and enlarged by Jarmil Burghauser, and published in Prague in 1960.

that he had so far produced in the field of symphonic composition, but which was also designed to occupy an important place in world music."

There is more than one evidence of anticipation on the composer's part. He wrote to a friend, Antonín Rus, at the end of 1884: "Now I am occupied with my new Symphony for London, and wherever I go I have nothing else in mind but my work, which must be such as to make a stir in the world and God grant that it may!" He was stimulated by the then recent Third Symphony of Brahms for which he had boundless admiration, and also remembered that Brahms had expressed a confident hope that his next symphony after the one in D major would be "quite different." His publisher Simrock, having been told by Dvořák that he was making good progress with the new symphony, was so interested in the work that he commissioned the violinist Leopold Auer to visit the composer in Prague to see how far it had progressed. On March 25, having finished his score, Dvořák had written to Simrock: "Whatever may befall the Symphony, it is, thank God!, completed. In London it is to be played for the first time on April 22, and I am curious as to the result." The Symphony was received with great acclaim in St. James Hall, and accounted at least as important as the *Stabat Mater.* The performance in Vienna under Richter was less successful, and caused Richter to apologize for the taste of that public as "something unaccountable." Von Bülow, however, carried it to a decided victory in Berlin in 1889. It was Bülow who referred to Dvořák as "Caliban" on account of his shaggy mane, and who described him to his wife as "a genius who looks like a tinker."

Simrock, in taking on the Symphony, complained that Dvořák's larger works did not sell, and offered him 3000 marks while asking for a new series of the more marketable Slavonic Dances. Dvořák's answering letter suggests the hard-headed peasant negotiating a shrewd deal in the market place.

"(1) If I let you have the Symphony for 3,000 marks, I shall have lost about 3,000 marks because other firms offer me double that amount. I should very much regret it if you were, so to speak, to force me into this position;

"(2) Although such big works do not at once achieve the material

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success we could wish, nevertheless the time may come that will make up for it; and

"(3) Please remember that in my Slavonic Dances you have found a mine not lightly to be underestimated;

"(4) If we look at this from a common sense point of view, recon sidering all you have indicated in your last letter, it leads to the plain conclusion: that I should write no symphonies, no big vocal works and no instrumental music; only now and then perhaps a couple of 'Lieder,' 'Piano Pieces' and 'Dances' and I don't know what sort of 'publishable' things. Well, as an artist who wants to amount to something, I simply cannot do it! Indeed, my dear Friend, this is how I see it from my standpoint as an artist. . . . Please remember that I am a poor artist and father of family. . . ."

Simrock obligingly doubled the fee.

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VIOLIN CONCERTO

By BENJAMIN LEES

Born in Harbin, China, January 8, 1924

This Concerto was composed in France within the year 1958.

The following orchestra is called for: 3 flutes and piccolo, 3 oboes and English horn, 3 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani and strings, with the following percussion: bass drum, snare drum, tambourine, suspended cymbal, wood block, xylophone, tam tam and triangle.

BENJAMIN LEES, born in China of Russian parents, was brought to America as an infant and has made this country his own, becoming naturalized in 1931. He had his early musical education in San Francisco, where he began to study piano at the age of seven. In 1940 his family moved to Los Angeles. After serving in the U. S. Army, he devoted himself solely to composition, attending the University of Southern California. In 1948, he was given a scholarship for five years by the late George Antheil. "Those years of advanced study," he has stated, "marked a turning point in my life." A Guggenheim Fellowship enabled him to live in Europe for eight years. He returned to the United States in 1962. He is at present a member of the faculty in the Peabody Conservatory in Baltimore. He has had awards from the Fromm Foundation (1953), the William and Norma Copley Foundation (1955), a Fulbright Fellowship (1956), a Sir Arnold Bax Medal (London, 1958), a UNESCO Award (for String Quartet No. 2, Paris, 1958).

Of his music the following have been performed: *Profile for Orchestra,* Symphony No. 2, Concerto for Orchestra, *Visions of Poets,* Piano Concerto, *Divertimento-Burlesca, Three Contrasts,* two String Quartets.

The composer writes that the Violin Concerto "could be categorized as classic in spirit. Unlike the classical concerti, wherein the outer movements are fast, this work has two slow movements. Further, wherein most slow movements contain two subjects, the adagio of this concerto deals primarily with one basic theme, which undergoes permutations and several developments.

"In all other respects, however, this work clings to the classical form, since the first movement is in sonata form, and the finale is a rondo.

"The main subject of the first movement is broad, stately and brooding, with a highly lyrical second subject playing an important role throughout. The tempi and rhythms are never constant, and there is a constant undercurrent of tension, with unexpected changes in dynamics and meters.

"The principal subject of the second movement is a high, arching theme, stated throughout the movement in varying contexts and developments. Even the introductory dialogue between two flutes is later used for development. Two episodes of a rather unusual and

highly fanciful nature make their appearance in this movement and, indeed, one could safely describe the movement as a lyrical flight of fancy.

"The finale is a complex, driving rondo, replete with cross-rhythms, shifting meters and sudden climaxes. Four themes are closely intertwined and dart in and out of the picture with speed and thrust. The mood in this movement is one of exhilaration and driving energy, sarcasm and humor, and in this spirit the work comes to a close with one great final outburst."

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THE SOLOIST

Henryk Szeryng, born in Warsaw, was taught the violin from his childhood, and in 1928 was sent to study with Carl Flesch in Berlin. He began his career as a performing artist in 1933. He also studied musical composition, Nadia Boulanger being one of his teachers. Through the Second World War he devoted himself to playing for the allied armed forces, touring in various countries of Europe and in South America. Since 1946 he has made Mexico his home and has become a citizen of that country. He played Tchaikovsky's Concerto at the Boston Symphony Concerts, February 6–7, 1959, Schumann's Concerto on March 3–4, 1961.

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SUITE FROM THE COMIC OPERA, "HÁRY JÁNOS"

By ZOLTÁN KODÁLY

Born in Kecskemét, Hungary, December 16, 1882

The first performance of this Suite was by the Philharmonic Orchestra of New York, Willem Mengelberg, conductor, on December 15, 1927. The "ballad" opera from which the Suite is taken was set to a text by B. Paulini and Z. Harsányi, based on a poem by J. Garay. It was first produced at Budapest on October 16, 1926. The Suite was introduced at the Boston Symphony concerts by Serge Koussevitzky on October 12, 1928.

The required orchestra includes an Hungarian cimbalom* and the following other instruments: 3 flutes, 2 clarinets and E-flat clarinet, alto saxophone, 2 bassoons, 4 horns, 3 trumpets, 3 cornets, 3 trombones and tuba, timpani, celesta, pianoforte and strings.

WHEN the Suite was introduced in Boston, Philip Hale pointed out in his notes that the Suite opens with "a tremendous orchestral sneeze; for whenever Háry begins one of his tales, a listener thus shows, according to the Hungarian superstition, that the story must be true.

"Háry and his sweetheart are amazed at the musical clock in the palace at Vienna — a clock with puppets appearing and disappearing.

"The two think of their father-land and long to be home. The love song is of Hungarian origin.

"In the battle, Napoleon is defeated by the peasant hero."

The following description of the opera was written by H. A. Phillips (*New York Times,* December 25, 1927):

Háry János is a national figure in Hungarian folklore. He holds a place in the childlike imagination of the peasantry as secure and real as, let us say, the legendary aspects of Joan of Arc in the mind of the French Catholic peasantry. But Háry János is something much closer to the Magyar and is even more personal in significance than he was in his mythical beginnings. In other words, Háry is the braggadoccio spirit of the Magyar himself crystallized into mythical character. He is amused and terrified, regaled and enchanted by his own personality, about which he has woven a charming legend. Háry János is a colossal conceit. With this delightful character in mind, Kodály set out to depict him as a figure on the stage and as the embodiment of a certain phrase or as an aspect of Hungarian history and character. It is hardly necessary to say that he uses folksongs for his purpose, helping himself to an age-old treasure which is rich beyond the dreams of melodic avarice. His task, not of selection, but of rejection, must have been a

* The Cimbalom (variously spelled) consists of a small box over which are stretched wire strings struck with wooden hammers. The instrument is still popular in gypsy bands of eastern Europe. It derives from the ancient dulcimer, a similar instrument which fell into disuse when the plucked mechanism of the harpsichord came into vogue. The keyboard of the harpsichord introduced a new facility in rapid notes, which, however, a skilled cimbalist (or zimbalist) can rival in dexterity. The dulcimer (so-called) was seen in the eighteenth century in London streets where it was used in connection with puppet shows.
The soloist for this performance will be Janos Hosszu.

mountainous one. His manner of executing it is an exhibition of consummate craftsmanship, humor, and humanity. Nor is it all humor. The pervading throb of the cimbalom is as the heart-beat of the Magyar tribes moving through a thousand years from the dim East to the plains of Hungary. The music, under a mask of gayety, is sometimes of a poignant sadness, and the gypsy style of many measures gives the last touch of picturesqueness to the score. Then there is the stage and costuming, fantastic, gorgeous, merry with an extravagance and color that may be likened in some measure to the stage of "Chauve-Souris."

At first one is apt to misunderstand the character of Háry János and think of him as a Hungarian Munchausen — to rate him, in other words, only a tall liar. But to regard him as such would be to desert him in the delightful upper reaches of fancy. Appearing to be fierce and bloodthirsty, he is actually a gentle soul, comparable in some respects to Daudet's immortal Tartarin.

The period of the action is about a hundred years ago. The scene opens in the village inn where Háry János, now an old man, is telling the villagers one of his marvelous tales — this time of when he was a Hussar in an Austro-Hungarian regiment. There are musical and terpsichorean accompaniments in the spirit of the narrative. The spectacle gradually fades out like a motion-picture scene.

Henceforth we are to be blessed with the florid vision of Háry in watching the unfolding of the play. Everything happens in the boasting tempo and with the absurd exaggeration of the narrator. The original onlookers and listeners disappear from view and we take their places. And, one and all, we are transported to the scenes of the exploits.

It is the time of Marie Louise, daughter of Emperor Francis of Austria and wife of Napoleon. The Empress is on her way from Paris to Vienna, via Russia. The scene is the Russo-Austrian frontier, and the key to all the pictures is given by this one. The stage is equally divided into two parts. The Russian half is buried in snow and crusted with ice. On one side of the frontier barrier stands a huge Russian guard wrapped in furs. On the Austrian side stands Háry János quite uncomfortable with the heat. Flowers strew his path. His sweetheart, Orzse, comes to him and he vows his undying love.

The Empress and her suite appear. From the moment she lays her eyes on him, Marie Louise is smitten with love for Háry. He is indifferent to her advances. She wishes to take him to the court in Vienna. He will give his consent upon one condition — that Orzse accompany him. The peasant and the Queen show their hostility to each other. Háry has roused a dangerous enmity in the person of the Chancellor, whom Napoleon has sent with the Empress as a watchdog.

Háry becomes a popular favorite in the imperial palace. This is too much for the Chancellor. In order to separate Marie Louise from her flame he so intrigues that Napoleon is forced to declare war on Austria and thus eliminate the swaggering hero.

Follows the scene on the battlefield. They fight beneath the thirty-two towers of Old Milan. Háry with his valiant Hussars accomplishes wonders. He decapitates rows of the enemy with a swing of his sword. Companies quail before him and surrender to their conqueror, who is single-handed. Napoleon snivels and begs for mercy. Háry treats him shamefully. Marie Louise expresses her bitter disappointment in Napoleon. All that has happened has made her fall deeper and deeper in love with the brave Háry. She insists that she shall become his wife. But now he is in a position of power and refuses her offer.

The scene changes again – the triumphal return of Háry to Vienna. A great banquet is laid for him. But his proposed mother-in-law, Maria Theresa, is in a very bad humor. It is wash day – no time for banquets. The company sit down at a golden table on which is laid golden plate. As a preliminary, the progeny of Napoleon are bidden in to pay their respects to the conqueror. Instead of the familiar L'Aiglon there are a dozen or more L'Aiglons, all sizes and shapes, and all dressed alike in velvet suits with broad Brussels lace collars and cuffs. It is when these delightful monstrosities strut in that Kodály's March is played.

But Háry, with all these splendors, is not contented. He longs only for his simple Orzse, who suddenly breaks through the servitors and throws herself at the conqueror's feet. There is an instant of uncertainty. Then the magnificent Háry stands fully revealed. Rejecting royalty, he stands forth and tells assembled guests to do with him what they will. There is a dangerous moment when Marie Louise would do her worst, but one look at the admiring throngs and she dare not. The Chancellor looms up at this moment, Háry magnanimously gives him Marie Louise, who is now in hysterics, and he marches back to his village with Orzse. His steps and his music become distant. The stage darkens and changes, and we are once again in the village inn. The villagers are playing their folk music. The listeners are enthralled. They can't believe what has happened. An old lady comes in to take Háry home. It is Orzse. The curtain falls.

• •

The composition of *Háry János,* as described by Louis Biancolli (*The Concert Companion*), "sprang naturally from Kodály's long interest in Hungarian folklore and music. Together with Béla Bartók he is responsible for salvaging, through phonograph recordings and dictation, some thirty-five hundred native Hungarian melodies. Like Bartók, Kodály felt the vital need of preserving this peasant material as a source of inspiration for Hungarian composers. It was believed

that only from a thorough assimilation of the spirit of this folk music could a truly national music arise. Neither Bartók nor Kodály endorsed the practice of using folk tunes bodily. They were more concerned with recapturing mood and atmosphere.

"Kodály has pointed out that since 1910 most Hungarian music shows traces of this recovered *materia hungarica*. Up to that time the field had long been neglected largely because alluring music parading under the assumed name of "Hungarian" had been flooding European cafés and concert halls for decades. Gypsy bands and Budapest dinner ensembles were mainly responsible for the false harmonies and melodic intervals foisted upon original folk melodies. The prestige of Liszt, Brahms, and Joachim, much of whose music was flavored with this tampered material, was to be reckoned with, too.

"There was no quarrel with the frank appeal of this 'gypsy-Hungarian' music. The danger, as Kodály and Bartók saw it, was that the authentic Hungarian folk note would be lost forever in the growing acceptance of a spurious substitute.

"In a biography of his collaborator, Bartók points out that his style 'owes much of its character to the individual musical idiom that Kodály has created for himself out of the Hungarian peasant music he has collected.' "

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III. Scherzo: Vivace: Poco meno mosso
IV. Finale: Allegro

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LEES Violin Concerto

I. Andante con moto
II. Adagio
III. Allegro giusto

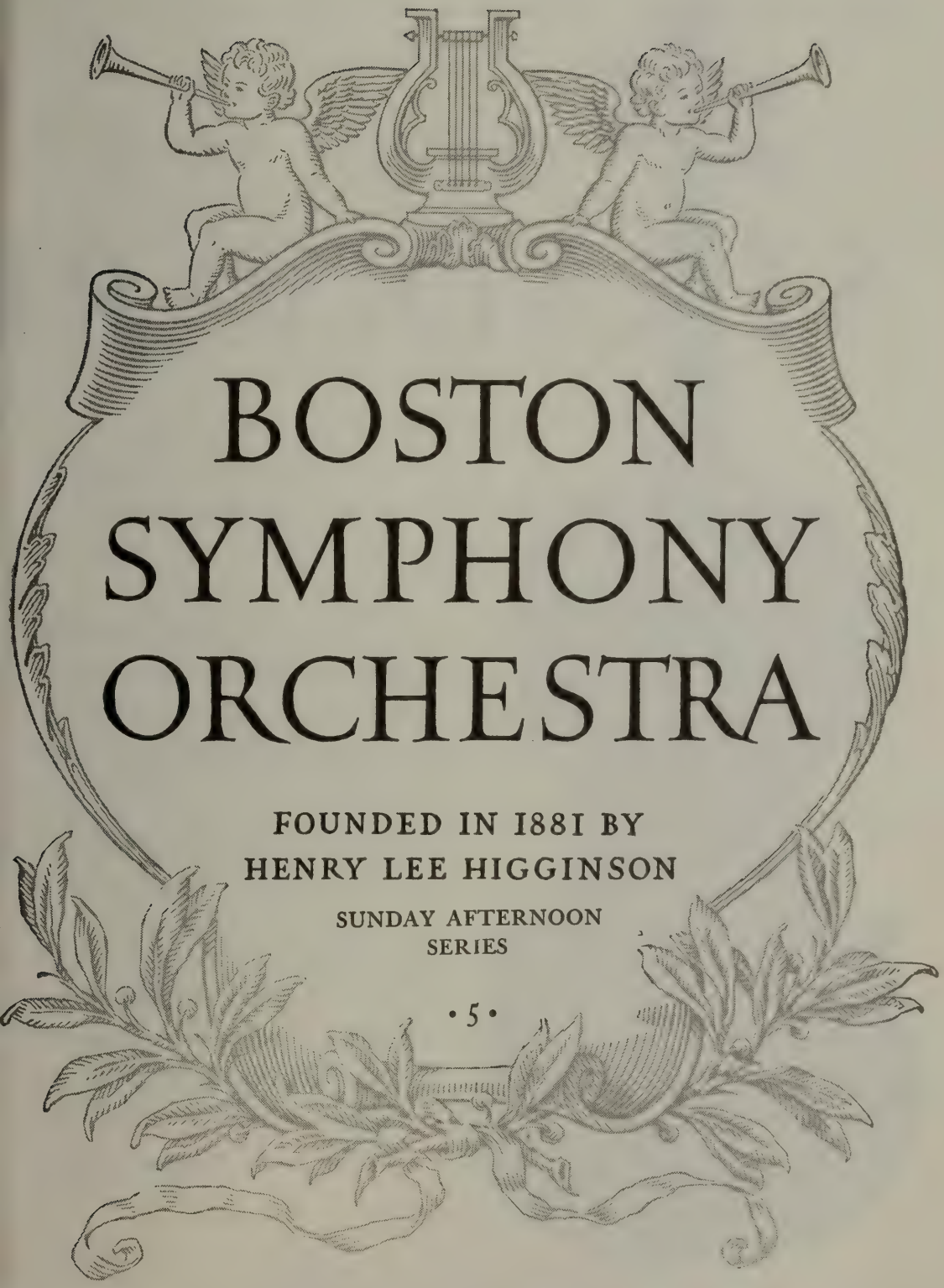
KODÁLY Suite from the Comic Opera, "Háry János"

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II. Viennese Musical Clock
III. Song
IV. The Battle and Defeat of Napoleon
V. Intermezzo
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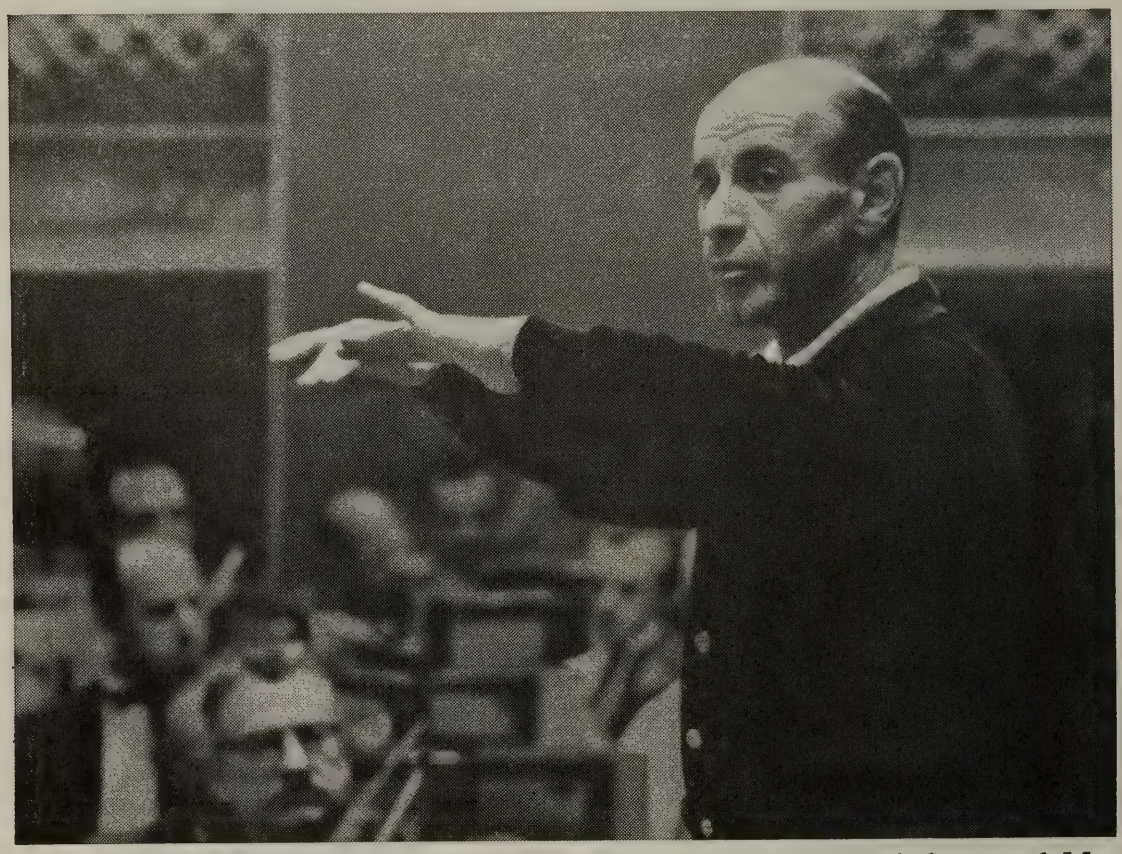
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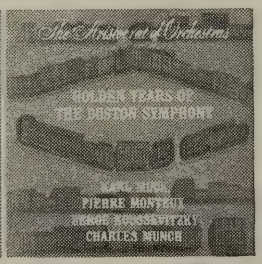


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EXHIBITION

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Another subscriber who has heard the Boston Symphony Orchestra under all its conductors writes as follows:

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Mrs. Arthur H. Stiles"

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• •

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By ANTONÍN DVOŘÁK

Born in Mühlhausen, Bohemia, September 8, 1841; died in Prague, May 1, 1904

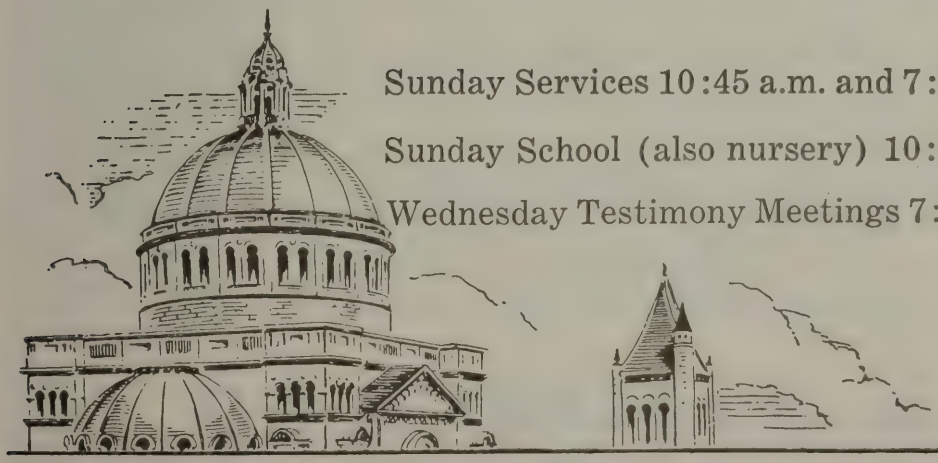
The Symphony in D minor, formerly known as the Second, was completed in Prague in sketch and score between mid-January and mid-March of 1885. The first performance was in London at a concert of the London Philharmonic Society on the April 22nd following, when the composer conducted. It was published by Simrock in Berlin before the year had ended as Symphony "No. 2." It was performed on the continent when Hans Richter conducted it in Vienna in January, 1887, and by Hans von Bülow in Berlin in 1889. The first performance in the United States was at a concert of the New York Philharmonic Society on January 9, 1886. Wilhelm Gericke introduced it to the concerts in Boston on October 22 of the same year.

The orchestra consists of 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones timpani and strings.

THIS Symphony was first published by Simrock shortly after its first performance as the second of five in what for years was accepted as the total number. A re-numbering of his works of which there were more than eight hundred, eventually became imperative owing to questions of scattered manuscripts, revisions, uncertainty as to date, and other confusing points.* About the symphonies there was no real

* Otakar Šourek, the late biographer of Dvořák, published a thematic catalogue in 1917. This has been revised and enlarged by Jarmil Burghauser, and published in Prague in 1960.

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problem. Dvořák had made his own notation: "This Symphony was published by Simrock as No. 2, but this is incorrect." He well knew that Simrock's "No. 3" among the familiar five actually preceded his "No. 2" in date of composition. Before the usual five there had been four symphonies, of which the first two remained unpublished and the succeeding two were posthumously published. This made the D minor Symphony the fifth according to Šourek, who included the posthumous symphonies, and the seventh according to Burghauser, who also included in his accounting the two early unpublished works. By this numeration the G major Symphony becomes No. 8, and the "New World" No. 9. Dvořák technically becomes one of the immortals who have made nine a mystical number.

Dvořák had a great ambition for special success in his D minor Symphony. He was already very popular in London and had been elected a member of the Philharmonic Society, whose history he was well aware was honorably connected with Beethoven's Ninth. Šourek remarks: "The request made by the London Philharmonic provided a welcome pretext for the early realization of a work which sooner or later would have had to be written." In other words, this score was the result of special planning. "Dvořák worked at the D minor Symphony with passionate concentration and in the conscious endeavor to create a work



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from "The Boston Symphony: Aristocrat of Orchestras" by Robert Sammons, *Town and Country,* April 1962

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of noble proportions and content, which should surpass not only all that he had so far produced in the field of symphonic composition, but which was also designed to occupy an important place in world music."

There is more than one evidence of anticipation on the composer's part. He wrote to a friend, Antonín Rus, at the end of 1884: "Now I am occupied with my new Symphony for London, and wherever I go I have nothing else in mind but my work, which must be such as to make a stir in the world and God grant that it may!" He was stimulated by the then recent Third Symphony of Brahms for which he had boundless admiration, and also remembered that Brahms had expressed a confident hope that his next symphony after the one in D major would be "quite different." His publisher Simrock, having been told by Dvořák that he was making good progress with the new symphony, was so interested in the work that he commissioned the violinist Leopold Auer to visit the composer in Prague to see how far it had progressed. On March 25, having finished his score, Dvořák had written to Simrock: "Whatever may befall the Symphony, it is, thank God!, completed. In London it is to be played for the first time on April 22, and I am curious as to the result." The Symphony was received with great acclaim in St. James Hall, and accounted at least





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Ralph Gomberg

The Principal Oboe of the Symphony was destined to be a musician from the start; five members of his family were graduates of the Curtis Institute of Music and members of the outstanding orchestras of their day.

At 14, Ralph Gomberg himself was invited by Marcel Tabuteau to be his pupil at the Curtis Institute; at 17, he became oboe soloist with Leopold Stokowski's All-American Youth Orchestra on its South American concert series and its subsequent national tour.

After four years in the Navy, he became a member of the Baltimore Symphony. Then, catching the eye of Leonard Bernstein, he was asked to join the New York City Center Symphony.

In 1949, he came to the Symphony as Principal Oboe under Charles Munch and made his Boston bow to critical acclaim. Here, as in New York, his musical activities have proliferated. He is currently a department head at Boston University, a member of the faculty at the Berkshire Music Center in Tanglewood, and, with his first-chair colleagues of the Symphony, a founder of the Boston Woodwind Quintet.

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as important as the *Stabat Mater.* The performance in Vienna under Richter was less successful, and caused Richter to apologize for the taste of that public as "something unaccountable." Von Bülow, however, carried it to a decided victory in Berlin in 1889. It was Bülow who referred to Dvořák as "Caliban" on account of his shaggy mane, and who described him to his wife as "a genius who looks like a tinker."

Simrock, in taking on the Symphony, complained that Dvořák's larger works did not sell, and offered him 3000 marks while asking for a new series of the more marketable Slavonic Dances. Dvořák's answering letter suggests the hard-headed peasant negotiating a shrewd deal in the market place.

"(1) If I let you have the Symphony for 3,000 marks, I shall have lost about 3,000 marks because other firms offer me double that amount. I should very much regret it if you were, so to speak, to force me into this position;

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"(2) Although such big works do not at once achieve the material success we could wish, nevertheless the time may come that will make up for it; and

"(3) Please remember that in my Slavonic Dances you have found a mine not lightly to be underestimated;

"(4) If we look at this from a common sense point of view, recon sidering all you have indicated in your last letter, it leads to the plain conclusion: that I should write no symphonies, no big vocal works and no instrumental music; only now and then perhaps a couple of 'Lieder,' 'Piano Pieces' and 'Dances' and I don't know what sort of 'publishable' things. Well, as an artist who wants to amount to something, I simply cannot do it! Indeed, my dear Friend, this is how I see it from my standpoint as an artist. . . . Please remember that I am a poor artist and father of family. . . ."

Simrock obligingly doubled the fee.

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When Dvořák, emerging from Central Europe, spread his fame westward and was received in England in 1884 as no composer had been since Mendelssohn, a newspaper article was headed: "From Butcher to Baton." The phrase was more alliterative than just. To "wield the baton," to use a trite phrase as old as the eighteen-forties, was never his profession, but it was the best way to get his music performed. As for the butcher's profession, he had no more than served as apprentice from the ages of thirteen to fifteen in the small Czech community of Zlonice, having until then followed his father's trade according to traditional custom, being the eldest of eight children. When he left the butcher's block, music became his goal, and he missed few opportunities. He became a proficient violinist and pianist, went to the Organ School at Prague in 1857, and graduated two years later, playing viola in the orchestra of the Czech National Theatre for ten years. It meant a bare living but invaluable experience in the repertory of an orchestra and the tonal possibilities of the instruments.

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While he took playing jobs for a living, to study music and to compose were his main pursuits. He eagerly absorbed the music about him, which was various and included *The Bartered Bride* and other operas of Bedřich Smetana, his fellow countryman, twenty-seven years his senior but only then finding true recognition. He tried his hand at every form — chamber music, symphonies, choral music, songs, dances, and particularly operas. He probably put more hours into his operas than any other works and composed nine during his life. None had much success except in home consumption.

He composed a large number of scores in these formative years, and destroyed most of them. This was probably the world's good fortune rather than its loss, for it meant that the young man had a healthy amount of self-criticism, that he aimed high. Dvořák never ceased to improve his craft.

In the 'seventies, he found performance for several works which he did not decide to destroy or put away for revision. These included two symphonies (there were two still earlier ones which he would not show; the five later published would make nine). His music of this decade had hardly found enough self-standing individuality for survival in the world at large. The choral *Heirs of the White Mountains* made a considerable stir in Prague by virtue of its patriotic subject. The Sym-

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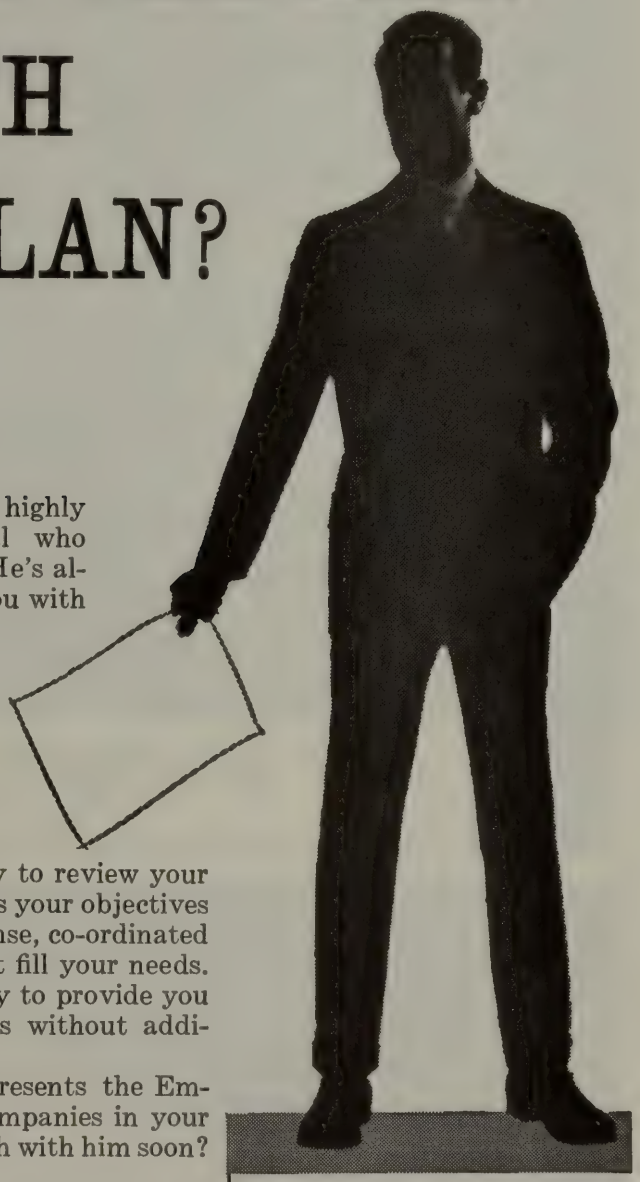
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phony in E-flat (actually his third) was conducted by Smetana in 1874. It has been posthumously published, but a disturbing similarity to *Lohengrin* reveals that Dvořák not unlike other composers of the time was dominated by Wagner.

His fame in these years was purely local. It was by a fortunate accident that the door was opened to a wider musical world. In 1875, he made a request to the government of Austria, to which Bohemia was subject, for a grant allotted to "young, poor, and talented artists." Dvořák was all three – moreover, he had acquired household responsibilities – he had married Anna Cermakova, an operatic singer, in 1873, on a pitifully small salary. The composer submitted his music with his petition and the judges who passed upon it included Hans Herbeck, director of the Court Opera in Vienna, Johannes Brahms, and Brahms' æsthetic promoter in Vienna: Eduard Hanslick. These three were evidently impressed, and it may have been through their

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insistence that the award was repeated for five successive years. Brahms did more than this. On receiving Dvořák's *Moravian Duets* in 1877 he wrote to his publisher Fritz Simrock, thereby pushing forward a fine but unknown talent for the world's inspection. Brahms himself had been proclaimed at large by Schumann twenty-four years before, very differently but with similar effect. Brahms' letter to Simrock, often quoted, is worth requoting:—

"Vienna, Dec. 12, 1877

"Dear Simrock:

> "For several years past, in awarding the Austrian State Prize, I have been delighted with the pieces by Anton Dvořák (pronounced 'Dvorshak') of Prague. This year he submits, among other things, a Cycle of Ten 'Duets for Two Sopranos with Pianoforte' that seem to me so perfectly charming they should be a practical publishing venture. . . .

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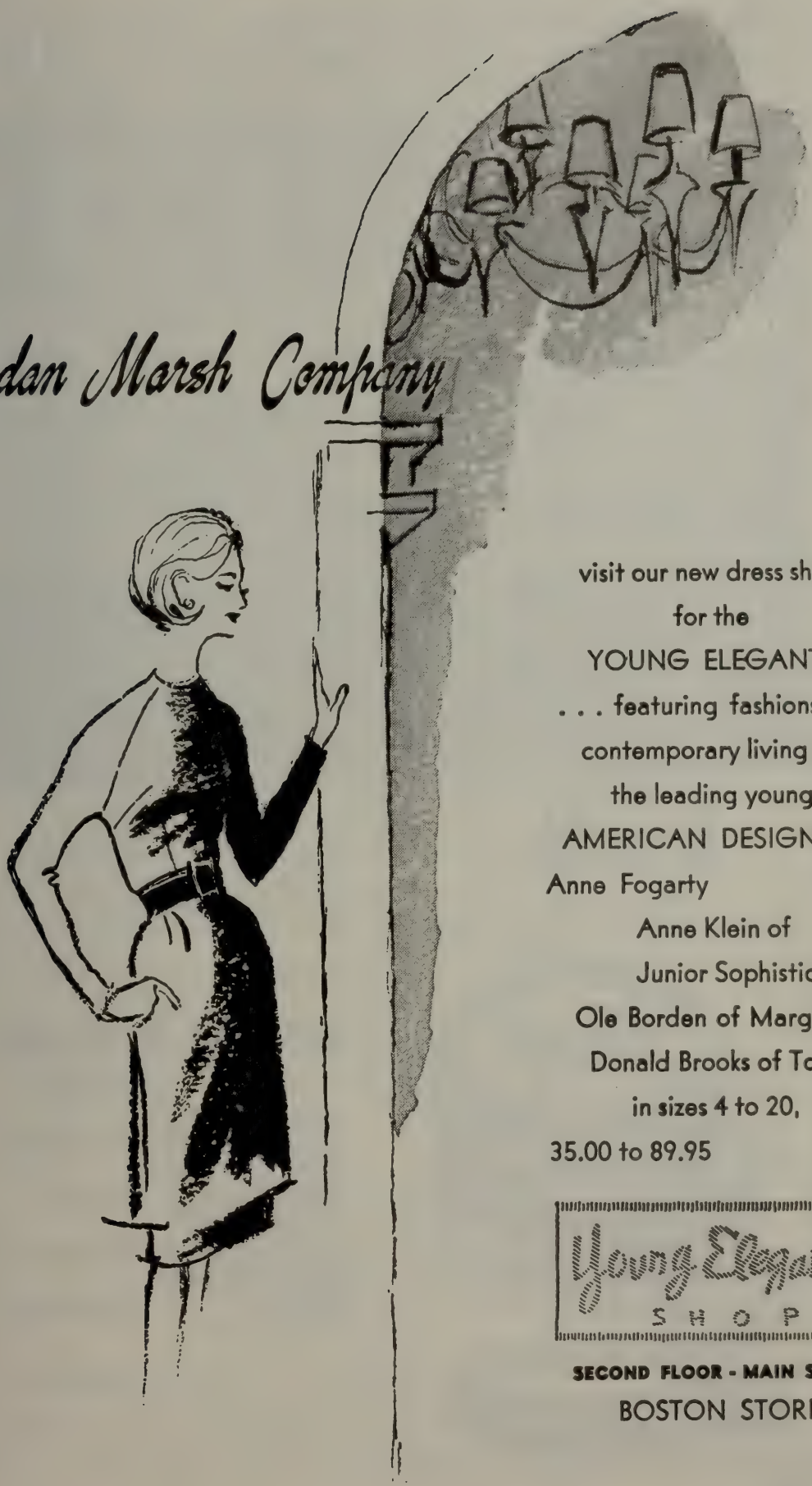


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"With best regards,
"Your J. Br."

Whether Simrock knew a good thing when he saw it or whether he was moved to favor his best client whose judgment was worth listening to, he at once published the *Moravian Duets,* and asked for some *Slavonic Dances* which he published in 1878, following these with chamber works. The effect was immediate. Conductors became interested and asked for orchestral works. Hans Richter introduced his

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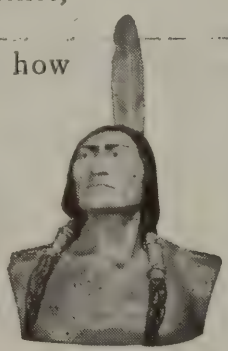


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music in Vienna, in German cities and in London. Critics in Austria and Germany noticed him. Brahms' friend Joseph Joachim in Berlin took up his cause and performed his chamber music. He was invited to visit England and conduct his music in 1884. England had made much of his *Stabat Mater* the year before. He was to visit England repeatedly until 1896, meanwhile visiting America in 1893.

The popular enthusiasm his music met everywhere is not hard to account for. In the first place he had a genius for infectious rhythm and immediately appealing melody, an apt sense of color. There was another reason — a general fervor for music of national character. There had long been public sympathy with Bohemia as an oppressed country under the Austrian heel. Here was a real Bohemian, a man of the people, of child-like simplicity and peasant ways, who wrote music with Bohemian titles. Western sentiment assumed that here at last was the Bohemian national soul become articulate. Mrs. Jeannette Thurber, a lady of means in New York, was one of these enthusiasts. She engaged Dvořák to direct her National Conservatory of Music (emphasis on "National"). She and her associates carried their reasoning one step further and hoped that he could capture in music the true spirit of America (whatever that might be). Dvořák always ready to oblige did his best in a symphony, a quartet, a trio, and an overture

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The American Flag. It is not very clear how these earnest and race-obsessed persons expected their visitor to produce true American music by studying Indian or Negro sources. Those who did not know Bohemian music first hand were hardly in a position to judge how close he had come to his own national sources. He admittedly used only his own themes. They could not have known to what extent these *Slavonic Dances* (note the broader term) approximated what one might hear in Slavonic countries and how much of their charm was simply the superlative invention of the composer himself.

It was enough for them that Dvořák was of Czechish blood and grew up with the popular music around him. He obviously longed for his homeland while he was in London or New York, but this was partly because he was never at home in a city — rural life was exclusively to his taste. He was a family man and loved to consort with his own people in their own language. He was a patriot in a personal sense, but not in any sense of the militant agitator, the theorist. He bespoke his origin as every composer must in some degree. But he was not a devoted nationalist in anything like the way that Moussorgsky was a Russian, Smetana a Czech, Bartók a Magyar. He simply modeled his scores on the forms of general European musical culture and gave them a stylistic color of his own.



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Even when he was composing for his own people he could not avoid basic Western traits. Ottokar Šourek, his principal and also native biographer, tries to make out his music as Czechish to the core, presumably with authority, but in dwelling on this point he seems to be doing his best to convince himself as well as his readers. Dvořák from his earliest experience embraced the music of more universal importance. Mozart and Haydn were his gods and so was Schubert. As a spontaneous melodist he was a sort of Bohemian Schubert. He was bitten by the Wagnerian virus, as were most young composers of his time and his earlier works sometimes groped through a Wagnerian haze. Dvořák's destined genre was classical form. When Brahms became his friend and protector for life, he came under the more beneficial influence of that master, acquiring just the amount of discipline he needed.

In other words he was sensitive, sometimes oversensitive, to all the music about him until he developed the more independent strength of his full maturity. To call him an eclectic would be quite unjust. Resemblances in his music were part of the process of finding his musical identity. This was consistent with his effort to draw upon every likely source and to turn his findings to his own uses. A result was a

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fusion of styles put to use toward personal ends. Another result was a great divergence of output. Dvořák was an amiable man, anxious to please, happy when he found performance and success. He wrote in chamber combinations because chamber groups were after him, symphonies and symphonic forms because conductors were after him, oratorios because choral societies, particularly those in England, wanted them, short works because his first (but not only) publisher was after saleable scores. He wrote nine operas through his career because his fondest ambition was to achieve a successful opera — an aim he never realized beyond Prague. Thus Dvořák became a composer for the world, obliging general taste. He appealed to Westerners as an interesting exotic from a picturesque country. His stream of melodies was captivating, his rhythm heady, while his larger scores could be dramatic and vital. He was gratifyingly contemporary, advanced but not too advanced for the general taste — in a word, a best seller in his day.

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It is reasonably clear that Strauss, like Wagner, or Mahler, could never have become the superb orchestral painter we know if he had not spent a large part of his life working with an orchestra at the conductor's desk. Each of these served his apprenticeship in the theatres which Central Europe alone could provide. For a composer, it is of course the early years that count. Wagner laid his foundations in the State Theatre in Dresden. Mahler became expert by his early experience, but was burdened with the obligations of conducting in his later years – duties which inundated him with the music of others and deprived him of composing hours. Strauss was more fortunate. He acquired an earlier fame as a composer, and so won the privilege of conducting only as much as he pleased, which meant mostly the preparation and performance of his own works.

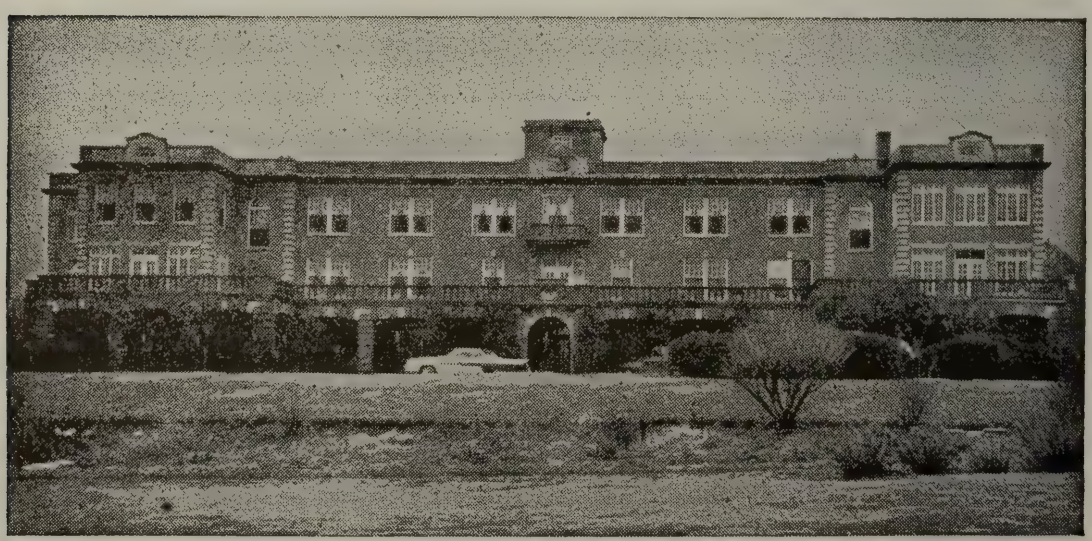
Strauss was a hopeful student of nineteen when he first met Hans von Bülow in Berlin, in the winter of 1883. Bülow, then fifty-three, was a famous pianist and conductor. He also had an enormous sympathy for young, emergent talent. He befriended Strauss, and

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encouraged him to compose by promptly putting everything he wrote into performance. For a long while neither realized that an inevitable æsthetic barrier was growing between them. Strauss simply grew in his own way into the Strauss we know, and that way was contrary to every sworn principle of the master-patron. The friendship, while it lasted, was warm and touching. In the season following their first meeting, Bülow was conducting in Munich, Strauss's own native city, and it was then that the acquaintance was resumed. Bülow was Hofkapellmeister at the small but munificent Principality of Meiningen. He forthwith saw to it that the Herzog Georg II engage Strauss as Second Kapellmeister. This was in October, 1885.

He could not have done his young friend a greater service. The courage and zeal, the enthusiasm of Bülow were inspiring to the impressionable, the self-searching artist. He was there for only one season, and subsequently held posts in Munich, Weimar, Berlin and elsewhere, but it was at Meiningen that he had his most valuable experience. There were two reasons: he worked under the eye of the most expert conductor in Europe, and he had, when Hans von Bülow resigned, a meticulously trained orchestra completely at his disposal. The concerts ordered by "His Highness" the Duke were few, the rehearsal time unlimited. The young student, for he was little more,

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could go through the Court repertory at will in rehearsal, for his own profit and satisfaction. Before that, he profited immensely under Bülow's direct guidance and example. Bülow could have sensed no more than promise in the boy's first attempts at composition, but he obviously perceived extraordinary qualities in Strauss and took an immediate personal liking to him.

An inborn champion of creative genius, Bülow had given himself completely to the service of Wagner, introducing *Tristan* in Munich in a way that no other conductor could have done. When Wagner in return deprived him of his wife (who was also Liszt's daughter) he turned his back on the Wagnerian cause (although he still admired and conducted his music) and attached his personal loyalties, his capacity for devotion, to Brahms. Brahms became his battle cry, sometimes to that composer's embarrassment when Bülow made defiant speeches at concerts proclaiming Brahms as the one and only successor of Beethoven. Brahms accordingly was much honored and much performed at Meiningen, and it was during the tenure of Strauss that the first performance of his E minor Symphony, what Bülow called the "Thirteenth" Symphony (the logic of 9 plus 4), took place.

Strauss has told some amusing anecdotes about Meiningen in his

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Recollections and Reflections. In October, when he was no more than beginning to get his bearings, "Bülow informed me that he was going away for a day and that I would have to rehearse Brahms's A major Serenade with the orchestra. I was conducting busily when the Princess arrived with her train to attend the rehearsal. I was sufficiently versed in court manners to interrupt the rehearsal and to ask Her Highness what were her orders. She replied: 'I would like to hear the overture to *The Flying Dutchman.*' This meant renewed embarrassment for me. It was my second time at the rostrum and I had never looked at the score of the overture of the *Dutchman* before. With all the bashfulness of my twenty years I replied: 'But I have never conducted the overture of *The Flying Dutchman.*' The Princess, who may well have thought, 'What a conductor!' said ironically: 'Well, I hope you know the *Freischütz* overture.' At this point I pulled myself together and replied: 'In that case I'd rather play the overture of *The Flying Dutchman,*' and it went off quite well because the orchestra knew the work and I beat time with the courage of desperation. My public début followed a week later. Bülow wanted me to play Mozart's Pianoforte Concerto in C minor. Although I had practised busily all summer, the idea of playing the Concerto with Bülow conducting filled me – by no means a fully-trained pianist – with fear and trembling. When we had nego-

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tiated the first movement quite creditably, the master encouraged me with the words, 'If you weren't something better, you might become a pianist.'

"A few days after this, Brahms's Fourth Symphony was first performed. Bülow's rehearsals were outstanding and his enthusiasm and touching conscientiousness had often contrasted strangely with the indifference which Brahms himself manifested towards the dynamics and the presentation of his work.

"The concert was concluded with the *Academic Festival Overture* in which, in order to pay homage to Brahms personally (and to avoid reducing even further the number of the few strings of the Meiningen orchestra), Bülow undertook to play the cymbals and I the big drum, but it transpired that neither of us could count rests. During the rehearsal I lost count after the fourth bar and eventually helped myself by putting a score on my desk. Bülow on the other hand, whose attention constantly wandered from his part which also consisted mainly of rests, invariably stopped after eight bars of steady counting and kept running to the trumpeter to ask: 'To what letter have we got?' and then he would start afresh: 'One, two, three, four.' I do not think a greater mess has ever been made of the percussion parts than on the evening when the two conductors took a hand.

"Here are a few amusing incidents which occurred during Bülow's

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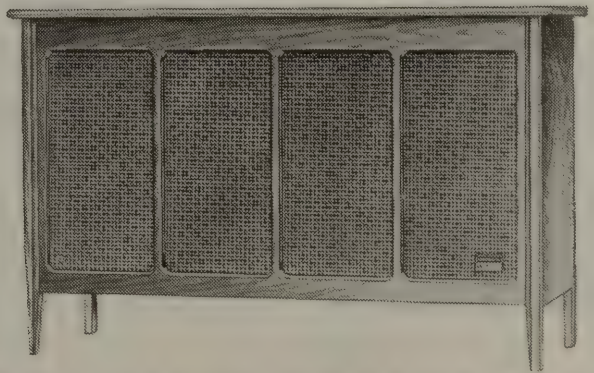
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rehearsals. Reliable as the master's memory usually was, even he made a mistake every now and then. Once he suddenly rushed up to the first horn player and poured upon him a flood of abuse. Now it was policy in the Meiningen orchestra not to say a word when the beloved master was furious, but just to let him rave until he had finished. When Bülow had finished and was taking a breath, the horn player said quietly: 'But sir, it was not I at all, that passage is in the third horn.' At this even Bülow had to laugh and the rehearsal was completed in unruffled harmony. On another occasion Bülow was in the midst of Berlioz' *Harold* Symphony when Duke George entered the theatre, followed by his adjutant, Herr von Kotze. Bülow immediately broke off and asked what were the Duke's wishes. The affable Duke only wanted to listen and asked what was being played. Berlioz' symphony, replied Bülow, but added that he was unable to play the work for the Duke because he had only just begun to rehearse it. The Duke replied: 'Never mind, I'll just listen.' Bülow: 'I am very sorry, Sir, the performance is not polished enough; I cannot play it for Your Highness.' The Duke then said: 'But Bülow, don't be funny. It does not matter how it is played, I shall be glad to listen.' Bülow, bowing stiffly for the third time: 'I am really sorry. At the stage we have reached with the

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Symphony it would do, at the most, for Herr von Kotze.' On the stage, the grinning orchestra; in the centre, Bülow in impeccable court attitude; below them the Duke and the poor victim. It made a pretty picture."

The Fourth Symphony had an enormous success in Meiningen, and Strauss was enraptured with it. The Andante reminded him of "a funeral procession moving silently across moonlit heights." Bülow took the new work on tour with the Orchestra and handed the composer the baton to conduct it in nine cities. When, however, Brahms made the error of conducting it independently in Frankfurt before the advent of the ducal Orchestra, Bülow was deeply offended and made the peculiar retaliation of resigning his post at Meiningen.

This turn of events was actually fortunate for Strauss. He auto-

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matically took charge and had a fine orchestra upon which to try out anything that he wished. He showed his adherence to the Brahms cause by conducting the *Requiem* and the *Song of Destiny* at once, and at Christmas the Third Symphony. At the end of the season Brahms conducted. "The Brahms Variations and Symphony [the Fourth] certainly went very well," wrote Strauss to Bülow on April 7, 1886, "yet there was lacking under the Master's direction, particularly in the Variations, that verve which your baton alone knows how to conjure up. Also, Brahms takes his Andantes too slowly for my taste; in the final rehearsal the second movement of the symphony was hardly bearable. The symphony delighted me afresh and I judge it to be the most powerful utterance in instrumental music since Beethoven. The *Tristan* Prelude and finale went very nicely, and I flatter myself with having reproduced it as far as possible, of course, in accordance with *your* intentions."

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"My apprenticeship in Meiningen," wrote Strauss, "came to an end on the 1st of April, 1886. After the conflict with Brahms over the performance of the E minor symphony in Frankfurt-am-Main, Bülow had handed in his resignation the previous November; I accepted a call to Munich after four months during which, as sole ruler over the orchestra, I had played and rehearsed in daily rehearsals everything there was to be played in concert literature. It was during this winter that the famous Meiningen troupe did not go on tour and I did not, of course, miss a single one of the wonderful performances. When I said good-bye to the royal family, Frau von Heldburg [Helene, the Duchess], who had always been a little jealous of Bülow and the fame of the orchestra, made the following gracious farewell remark: 'The Duke and I regret to lose you so soon.' I was just about to make my first gratified bow when she added, 'you were the best *claqueur* we've had in our theatre for a very long time.' "

The friendship of the two men during the Meiningen season was on the one side respectful and grateful, with a touch of adoration, on the other warm and generous. It was for deeper, musical reasons that their association was headed for trouble, although neither could have suspected it at first. Strauss approached his "honored master" with caution, for Bülow was notoriously and unreasonably explosive, and was capable of directing rude remarks at the Princess herself. Since the

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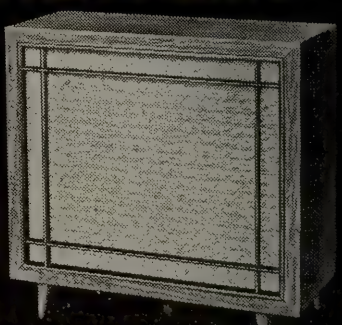
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music of Wagner had become an ineradicable part of his nature, and still appeared on his programs, since there were family complications, such as the custody by Cosima of his daughter Daniela, it is not surprising that he was full of inner conflict, subject to attacks of nerves. However, there was for a long while no apparent friction between Bülow and Strauss.

Strauss as a young and rapidly developing artist was alert to every musical tendency about him, and not too concerned with musical party politics. The music of Brahms excited him, but so did the music of Wagner. Alexander Ritter, a violinist in the Court orchestra, and the son of Julie Ritter, Wagner's sympathetic friend, was a confirmed Lisztian. He was a great talker and Strauss was a ready listener.

Strauss had composed his Symphony in F minor, his first orchestral work, with a respect for form, as a good Brahmsian should, and Bülow praised and performed it. When he wrote a second symphony, the result of a trip to Italy, and called it *"Aus Italien,"* it became evident that his sense of duty to classical symphonic structure was evaporating. *Macbeth, Tod und Verklärung* and *Don Juan,* composed almost under Bülow's eye, spelt to the master final capitulation to *"Musik als Ausdruck,"* the unpardonable thesis that music should find its form through

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its immediate expressive need. Bülow conducted *Macbeth* and accepted the dedication of *Don Juan,* but a note of sarcasm, hitherto shown only to others, crept into his letters. Strauss was distressed, and tried to justify himself. He might have written what was the plain truth: "This path draws me, it has become my own. I cannot abandon it. I cannot even question it." Instead he wrote from Munich, August 24, 1888, this earnest and touching letter:

"Whether I can immediately reverse the direction in which I have been moving by way of development from the F minor symphony is something about which I cannot yet give an assurance. A linking up with the Beethoven of *Coriolan, Egmont,* the *Leonore III* Overture, of *Les Adieux,* above all with the late Beethoven, whose complete *oeuvre,* in my opinion, could never have been created without a poetic subject, seems to me the only course for the time being by which an *independent further* development of our instrumental music is yet possible. If I lack the artistic power and talent to achieve something worthwhile in this direction, then it is certainly better to let it rest with the big nine and their distinguished progeny of four. I don't understand why, before we have tried our strength to see whether we are capable of independent

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creativity and perhaps advancing our art by a tiny step, we immediately want to talk ourselves into decadence and assume the attitude of decadence in advance; if nothing comes of it — well: I still think it is better perhaps to have taken a wrong turning and said something wrong, but in pursuit of one's genuine artistic conviction, than to have said something superfluous on the old, well trodden high road.

"Allow me one further brief unburdening, in which I may perhaps succeed in clarifying my point of view, perhaps I can say to you in writing what I could never have said verbally.

"From the F minor symphony onwards I have found myself in a gradually ever increasing contradiction between the musical-poetic content that I want to convey and the ternary sonata form that has come down to us from the classical composers. In the case of Beethoven the musical-poetic content was for the most part completely covered by this very *'Sonata form,'* which he raised to its highest point, wholly expressing in it what he felt and wanted to say. Yet already there are to be found works of his (the last movement of the A-flat major sonata,



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Adagio of the A minor quartet, etc.), where for a new content he had to devise a new form. Now, what was for Beethoven a 'form' absolutely in congruity with the highest, most glorious content, is now, after 60 years, used as a formula inseparable from our instrumental music (which I strongly dispute), simply to accommodate and enclose a 'pure musical' (in the strictest and narrowest meaning of the word) content, or worse, to stuff, and expand a content with which it does not correspond.

"If you want to create a work of art that is unified in its mood and consistent in its structure, and if it is to give the listener a clear and definite impression, then what the author wants to say must have been just as clear and definite in his own mind. This is only possible through the inspiration by a poetical idea, whether or not it be introduced as a programme. I consider it a legitimate artistic method to create a cor-



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respondingly new form for every new subject, to shape which neatly and perfectly is a very difficult task, but for that very reason the more attractive. Of course, purely formalistic, Hanslickian music-making will no longer be possible, and we cannot have any more random patterns, that mean nothing either to the composer or the listener, and no symphonies (Brahms excepted, of course) that always give me the impression of giant's clothes, designed for a Hercules, in which the puny maker is trying to comport himself elegantly.

"The exact expression of my artistic thinking and feeling, and in style the most independent and purposeful work I have yet done, is *Macbeth.*

"Perhaps you will acquire sympathy for some later work of mine, that is a little less stark and brutal in content than *Macbeth,* and also for the way I have now chosen to follow."

The correspondence from this point becomes less frequent. As

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Bülow rejected Wagner while deeply bound to his music, he must have felt the logical necessity of rejecting Strauss on principle, while inwardly loving and admiring his younger colleague. He was well aware of the gleaming brilliance of *Don Juan,* the fine assurance of the young master in his new manner of musical speech.

Von Bülow died in 1894, before *Till Eulenspiegel* and the great succession of tone poems and operas.

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From the beginning of August until the end of December, 1898, in Charlottenburg, Strauss began and completed this Tone Poem. The dedication was to "Willem Mengelberg and the Concertgebouw Orchestra in Amsterdam." The first performance was at Frankfort-on-the-Main, March 3, 1899, when Strauss conducted from the manuscript. The music was published in the same month.

The instrumentation is lavish: 3 flutes and piccolo, 3 or 4 oboes and English horn, clarinet in E-flat, 2 clarinets in B-flat, bass clarinet, 3 bassoons and double-bassoon, 8 horns, 5 trumpets, 3 trombones, tenor tuba, bass tuba, kettledrums, bass drum, snare drum, side drum, cymbals, 2 harps, and strings (much divided).

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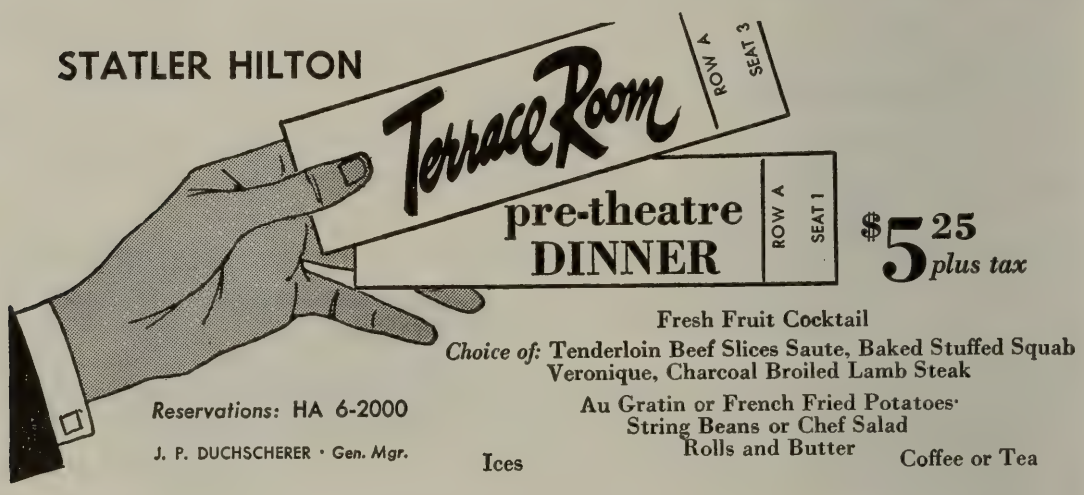
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by analysts as a vast symphonic movement. The first two parts may be called the first subject elaborately laid out with many subsidiary themes: the "Hero's Helpmate" provides the contrasting second subject; the "Battlefield" is the working out of these themes, culminating in a sort of recapitulation; the last two sections are as a coda of extreme length.

I. The Hero. – The Hero's principal theme is stated at once by the horns and strings – broad and sweeping with wide skips – full of energy and assurance. If this particular Tone Poem is a character study rather than a narration, it cannot be expected that the composer draw his hero complete in the first outline. As the complex of the score is built up with numerous derivative phrases and secondary themes, the character gains appreciably in stature and dignity (the picture is to become still more full-rounded as the hero is presented in relation to life, ennobled by love, hardened by attack, exalted by achievement, ulti-



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mately mellowed and reconciled to his environment by the finer qualities which his soul's growth has attained). The section ends with a thunderous assertion of power, after which the ensuing complaints of his antagonists, mean and carping, sound petty indeed.

II. The Hero's Adversaries. — This picture was drawn too sharply in the judgment of the early hearers of *Ein Heldenleben.* Strauss went so far in depicting their whining stupidities that the composer's unshakable enthusiasts felt called upon to draw a new definition for "beauty," a new boundary for permissible liberties in descriptive suggestion. The themes of the hero's critics are awkward and sidling; in the wood wind *"scharf," "spitzig," "schnarrend,"* in the bass grubby and sodden. The hero's answering comment is disillusioned, saddened, but at last he is goaded to an emphatic and strong retort.

There seems to be only one other case in history where a composer openly mocks his critics in his music — the case of Wagner and his Beckmesser.

III. The Hero's Helpmate. — As with his hero, Strauss unfolds his heroine gradually, in the course of his development. Her voice (which is that of the violin solo in increasingly ornate cadenzas) is at first capricious and wilful — refuses to blend and become one with the music the orchestra is playing. But gradually the pair reach a harmonious understanding. Their two voices become one as the score grows richer in texture and develops a love song in which the orchestra

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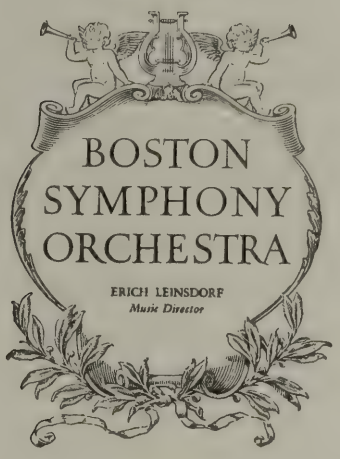
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builds up a lyric opulence and tonal splendor such as none but Strauss could achieve. At a point where the music rests upon a soft chord long held, the theme of the adversaries is heard, as if in the distance.

IV. The Hero's Battlefield. — A trumpet fanfare (off stage at first) breaks the glamorous spell with a challenge to battle, which is soon raging with every ounce of Strauss's technique of color, his prodigious contrapuntal resource called into play. The hero is assailed with drums and brass in assembled array; but his theme retorts with proud assurance of strength, further fortified in a repetition of the love music which has gone before. Again the orchestra rises to a full and impressive climax — a song of triumph.

V. The Hero's Works of Peace. — But triumph of this sort is without lasting satisfaction. The music from this point grows less exultant, becomes more reflective and "inward," seeking deeper currents. The hero's "works of peace" are recalled in themes from Strauss's earlier works: phrases are heard from *Don Juan, Zarathustra, Tod und Verklärung, Don Quixote, Macbeth, Guntram, Till Eulenspiegel,* and the song *Traum durch die Dämmerung.* The beloved consort is also remembered. The cunning skill of the composer in weaving a string of unrelated subjects into a continuous and plausible musical narrative is a passing Straussian wonder.

VI. The Hero's Release from the World, and the Fulfillment of His Life. — There is a final conflict with the forces of hate, but this



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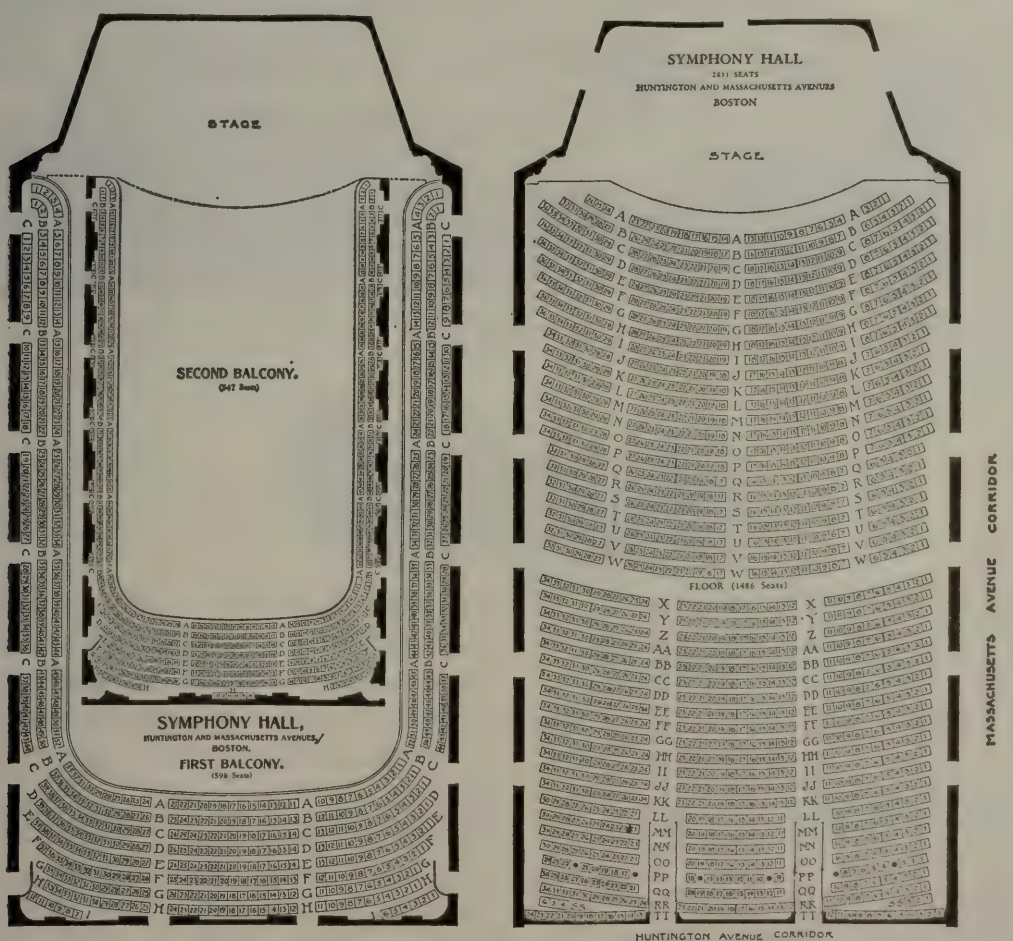
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time it is soon resolved. The protagonist has as last found peace with himself. There are flitting recollections of his past life, but placid resignation now possesses him. The music at last sublimates on themes of the hero, through which the violin solo is intertwined.

Strauss's audiences and critics have too long been bothered by the evidence of the allusions listed above that the composer was describing himself all along, erecting in this score a monument to his own conceit. All introspective fiction is autobiographical, and Strauss could not have immersed himself so completely into his epic without portraying his own character. His real offense was in openly admitting and vaunting the fact. Shocking audacities have a way of losing their edge and interest as the next generation, and the next, come along. All that is finally asked is the worth of the music — as music.

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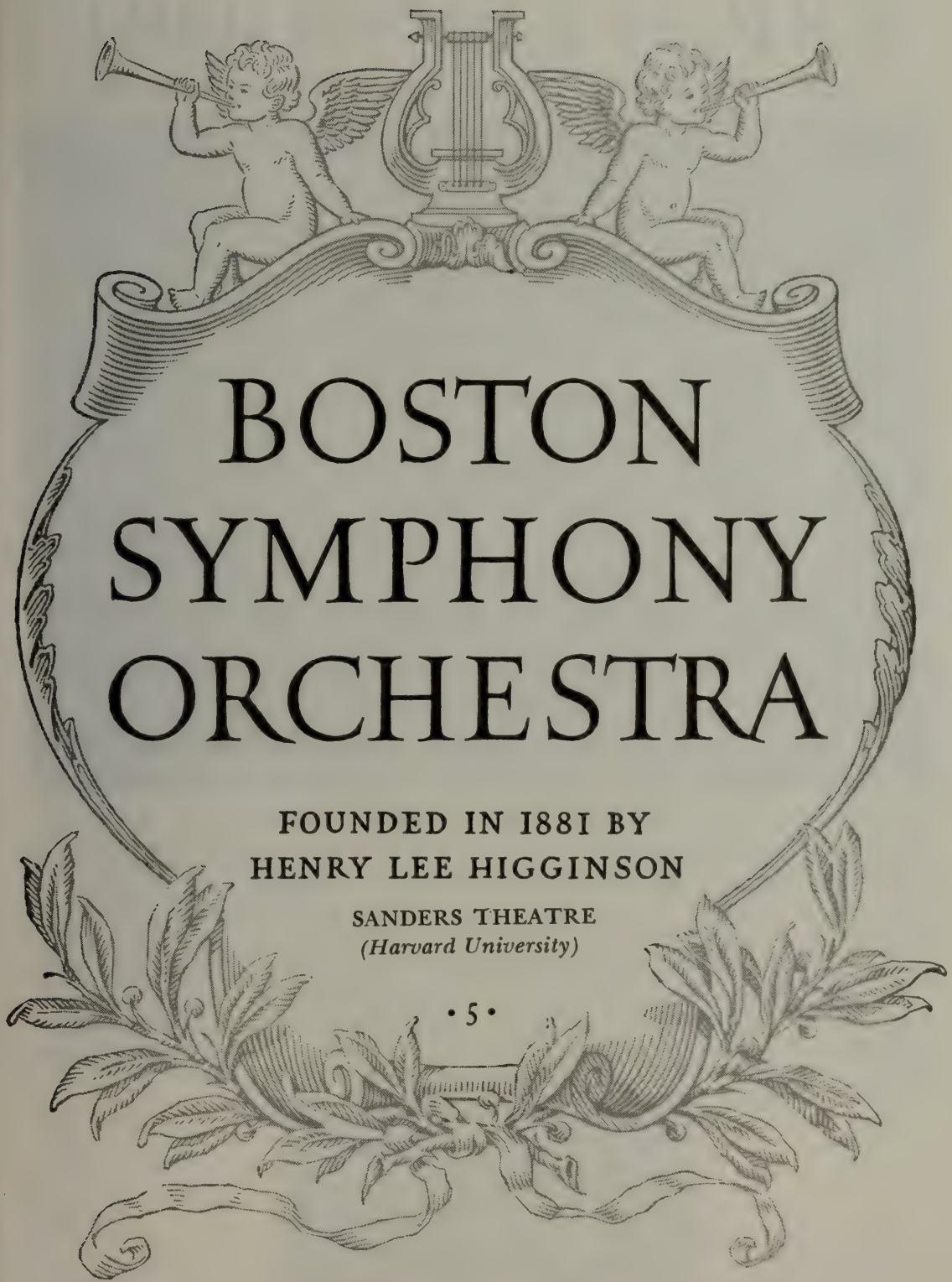
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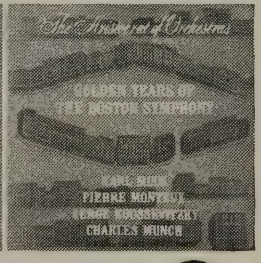


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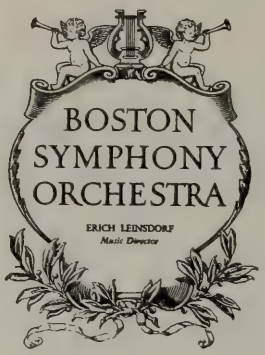
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ANNOUNCEMENT FOR NEXT SEASON

A letter has been sent to each subscriber to the Cambridge series, announcing the plans for the season 1963–1964. The six concerts will be given in Symphony Hall, Boston, instead of in Sanders Theatre. A number of advantages will be derived from this change. The larger stage of Symphony Hall will make it possible to increase the repertoire with music where large choruses, organ or piano are called for – works which could not be performed on the smaller stage.

Since the seating capacity of Symphony Hall is more than twice that of Sanders Theatre, members of the faculty, other subscribers and students, hitherto excluded by reasons of space, can be accommodated. The subscription rates will effect a saving over the present prices.

The telecasts and FM radio broadcasts by Station WGBH will be continued, and will emanate from Symphony Hall.

* * *

The final concert of the present season in Sanders Theatre will take place on Tuesday, March 26. At this concert more specific ticket information will be included.

Fifth Program

TUESDAY EVENING, FEBRUARY 26, *at* 8:30 *o'clock*

DVOŘÁK Symphony No. 7, in D minor, *Op.* 70

I. Allegro maestoso
II. Poco adagio
III. Scherzo: Vivace: Poco meno mosso
IV. Finale: Allegro

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SYMPHONY IN D MINOR, NO. 7, *Op.* 70

By ANTONÍN DVOŘÁK

Born in Mühlhausen, Bohemia, September 8, 1841; died in Prague, May 1, 1904

The Symphony in D minor, formerly known as the Second, was completed in Prague in sketch and score between mid-January and mid-March of 1885. The first performance was in London at a concert of the London Philharmonic Society on the April 22nd following, when the composer conducted. It was published by Simrock in Berlin before the year had ended as Symphony "No. 2." It was performed on the continent when Hans Richter conducted it in Vienna in January, 1887, and by Hans von Bülow in Berlin in 1889. The first performance in the United States was at a concert of the New York Philharmonic Society on January 9, 1886. Wilhelm Gericke introduced it to the concerts in Boston on October 22 of the same year.

The orchestra consists of 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones timpani and strings.

THIS Symphony was first published by Simrock shortly after its first performance as the second of five in what for years was accepted as the total number. A re-numbering of his works of which there were more than eight hundred, eventually became imperative owing to questions of scattered manuscripts, revisions, uncertainty as to date, and other confusing points.* About the symphonies there was no real problem. Dvořák had made his own notation: "This Symphony was published by Simrock as No. 2, but this is incorrect." He well knew that Simrock's "No. 3" among the familiar five actually preceded his "No. 2" in date of composition. Before the usual five there had been four symphonies, of which the first two remained unpublished and the succeeding two were posthumously published. This made the D minor Symphony the fifth according to Šourek, who included the posthumous symphonies, and the seventh according to Burghauser, who also included in his accounting the two early unpublished works. By this numeration the G major Symphony becomes No. 8, and the "New

* Otakar Šourek, the late biographer of Dvořák, published a thematic catalogue in 1917. This has been revised and enlarged by Jarmil Burghauser, and published in Prague in 1960.

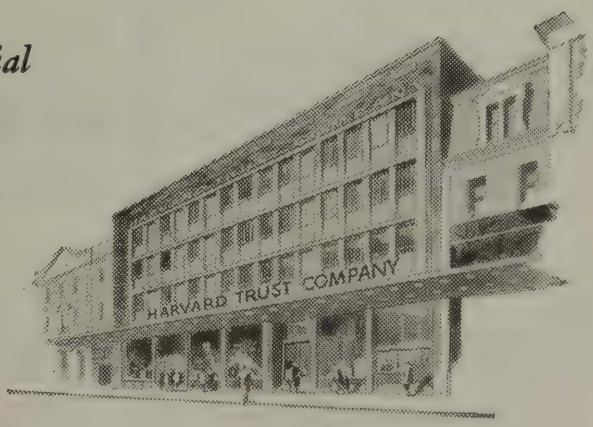
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Dvořák had a great ambition for special success in his D minor Symphony. He was already very popular in London and had been elected a member of the Philharmonic Society, whose history he was well aware was honorably connected with Beethoven's Ninth. Šourek remarks: "The request made by the London Philharmonic provided a welcome pretext for the early realization of a work which sooner or later would have had to be written." In other words, this score was the result of special planning. "Dvořák worked at the D minor Symphony with passionate concentration and in the conscious endeavor to create a work of noble proportions and content, which should surpass not only all that he had so far produced in the field of symphonic composition, but which was also designed to occupy an important place in world music."

There is more than one evidence of anticipation on the composer's part. He wrote to a friend, Antonín Rus, at the end of 1884: "Now I am occupied with my new Symphony for London, and wherever I go I have nothing else in mind but my work, which must be such as to make a stir in the world and God grant that it may!" He was stimulated by the then recent Third Symphony of Brahms for which he had boundless admiration, and also remembered that Brahms had expressed

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a confident hope that his next symphony after the one in D major would be "quite different." His publisher Simrock, having been told by Dvořák that he was making good progress with the new symphony, was so interested in the work that he commissioned the violinist Leopold Auer to visit the composer in Prague to see how far it had progressed. On March 25, having finished his score, Dvořák had written to Simrock: "Whatever may befall the Symphony, it is, thank God!, completed. In London it is to be played for the first time on April 22, and I am curious as to the result." The Symphony was received with great acclaim in St. James Hall, and accounted at least as important as the *Stabat Mater.* The performance in Vienna under Richter was less successful, and caused Richter to apologize for the taste of that public as "something unaccountable." Von Bülow, however, carried it to a decided victory in Berlin in 1889. It was Bülow who referred to Dvořák as "Caliban" on account of his shaggy mane, and who described him to his wife as "a genius who looks like a tinker."

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"EIN HELDENLEBEN" ("A HERO'S LIFE") TONE POEM, *Op.* 40

By RICHARD STRAUSS

Born in Munich, June 11, 1864; died in Garmisch, September 8, 1949

From the beginning of August until the end of December, 1898, in Charlottenburg, Strauss began and completed this Tone Poem. The dedication was to "Willem Mengelberg and the Concertgebouw Orchestra in Amsterdam." The first performance was at Frankfort-on-the-Main, March 3, 1899, when Strauss conducted from the manuscript. The music was published in the same month.

The instrumentation is lavish: 3 flutes and piccolo, 3 or 4 oboes and English horn, clarinet in E-flat, 2 clarinets in B-flat, bass clarinet, 3 bassoons and double-bassoon, 8 horns, 5 trumpets, 3 trombones, tenor tuba, bass tuba, kettledrums, bass drum, snare drum, side drum, cymbals, 2 harps, and strings (much divided).

The first performance in America was by the Chicago Orchestra, Theodore Thomas conducting, March 9, 1900. The first performance by the Boston Symphony Orchestra was on December 6, 1901,

THE score divides into six parts:

The Hero — The Hero's Adversaries — The Hero's Helpmate — The Hero's Battlefield — The Hero's Works of Peace — The Hero's Release from the World, and the Fulfillment of his Life.

As *Don Quixote* is an extension of the variation form, and *Till* maintains the skeleton of a rondo, *Ein Heldenleben* has been described by analysts as a vast symphonic movement. The first two parts may be called the first subject elaborately laid out with many subsidiary themes: the "Hero's Helpmate" provides the contrasting second sub-

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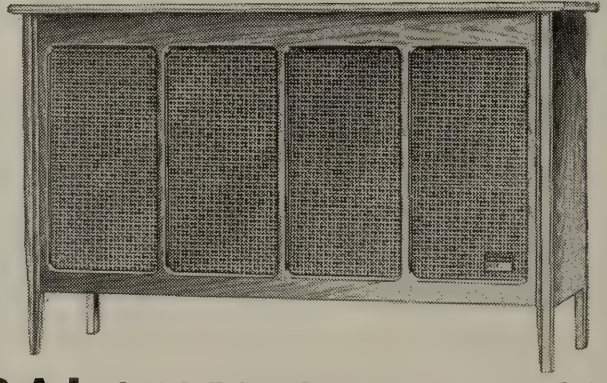
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ject; the "Battlefield" is the working out of these themes, culminating in a sort of recapitulation; the last two sections are as a coda of extreme length.

I. The Hero. — The Hero's principal theme is stated at once by the horns and strings — broad and sweeping with wide skips — full of energy and assurance. If this particular Tone Poem is a character study rather than a narration, it cannot be expected that the composer draw his hero complete in the first outline. As the complex of the score is built up with numerous derivative phrases and secondary themes, the character gains appreciably in stature and dignity (the picture is to become still more full-rounded as the hero is presented in relation to life, ennobled by love, hardened by attack, exalted by achievement, ultimately mellowed and reconciled to his environment by the finer qualities which his soul's growth has attained). The section ends with a thunderous assertion of power, after which the ensuing complaints of his antagonists, mean and carping, sound petty indeed.

II. The Hero's Adversaries. — This picture was drawn too sharply in the judgment of the early hearers of *Ein Heldenleben.* Strauss went so far in depicting their whining stupidities that the composer's unshakable enthusiasts felt called upon to draw a new definition for "beauty," a new boundary for permissible liberties in descriptive sug-

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gestion. The themes of the hero's critics are awkward and sidling; in the wood wind *"scharf," "spitzig," "schnarrend,"* in the bass grubby and sodden. The hero's answering comment is disillusioned, saddened, but at last he is goaded to an emphatic and strong retort.

There seems to be only one other case in history where a composer openly mocks his critics in his music — the case of Wagner and his Beckmesser.

III. The Hero's Helpmate. — As with his hero, Strauss unfolds his heroine gradually, in the course of his development. Her voice (which is that of the violin solo in increasingly ornate cadenzas) is at first capricious and wilful — refuses to blend and become one with the music the orchestra is playing. But gradually the pair reach a harmonious understanding. Their two voices become one as the score grows richer in texture and develops a love song in which the orchestra builds up a lyric opulence and tonal splendor such as none but Strauss could achieve. At a point where the music rests upon a soft chord long held, the theme of the adversaries is heard, as if in the distance.

IV. The Hero's Battlefield. — A trumpet fanfare (off stage at first) breaks the glamorous spell with a challenge to battle, which is soon raging with every ounce of Strauss's technique of color, his prodigious contrapuntal resource called into play. The hero is assailed with drums and brass in assembled array; but his theme retorts with proud assurance of strength, further fortified in a repetition of the love music which has gone before. Again the orchestra rises to a full and impressive climax — a song of triumph.

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V. The Hero's Works of Peace. — But triumph of this sort is without lasting satisfaction. The music from this point grows less exultant, becomes more reflective and "inward," seeking deeper currents. The hero's "works of peace" are recalled in themes from Strauss's earlier works: phrases are heard from *Don Juan, Zarathustra, Tod und Verklärung, Don Quixote, Macbeth, Guntram, Till Eulenspiegel,* and the song *Traum durch die Dämmerung.* The beloved consort is also remembered. The cunning skill of the composer in weaving a string of unrelated subjects into a continuous and plausible musical narrative is a passing Straussian wonder.

VI. The Hero's Release from the World, and the Fulfillment of His Life. — There is a final conflict with the forces of hate, but this time it is soon resolved. The protagonist has as last found peace with himself. There are flitting recollections of his past life, but placid resignation now possesses him. The music at last sublimates on themes of the hero, through which the violin solo is intertwined.

Strauss's audiences and critics have too long been bothered by the evidence of the allusions listed above that the composer was describing himself all along, erecting in this score a monument to his own conceit. All introspective fiction is autobiographical, and Strauss could not have immersed himself so completely into his epic without portraying his own character. His real offense was in openly admitting and vaunting the fact. Shocking audacities have a way of losing their edge and interest as the next generation, and the next, come along. All that is finally asked is the worth of the music — as music.

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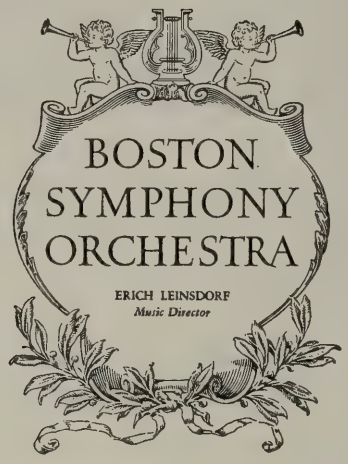
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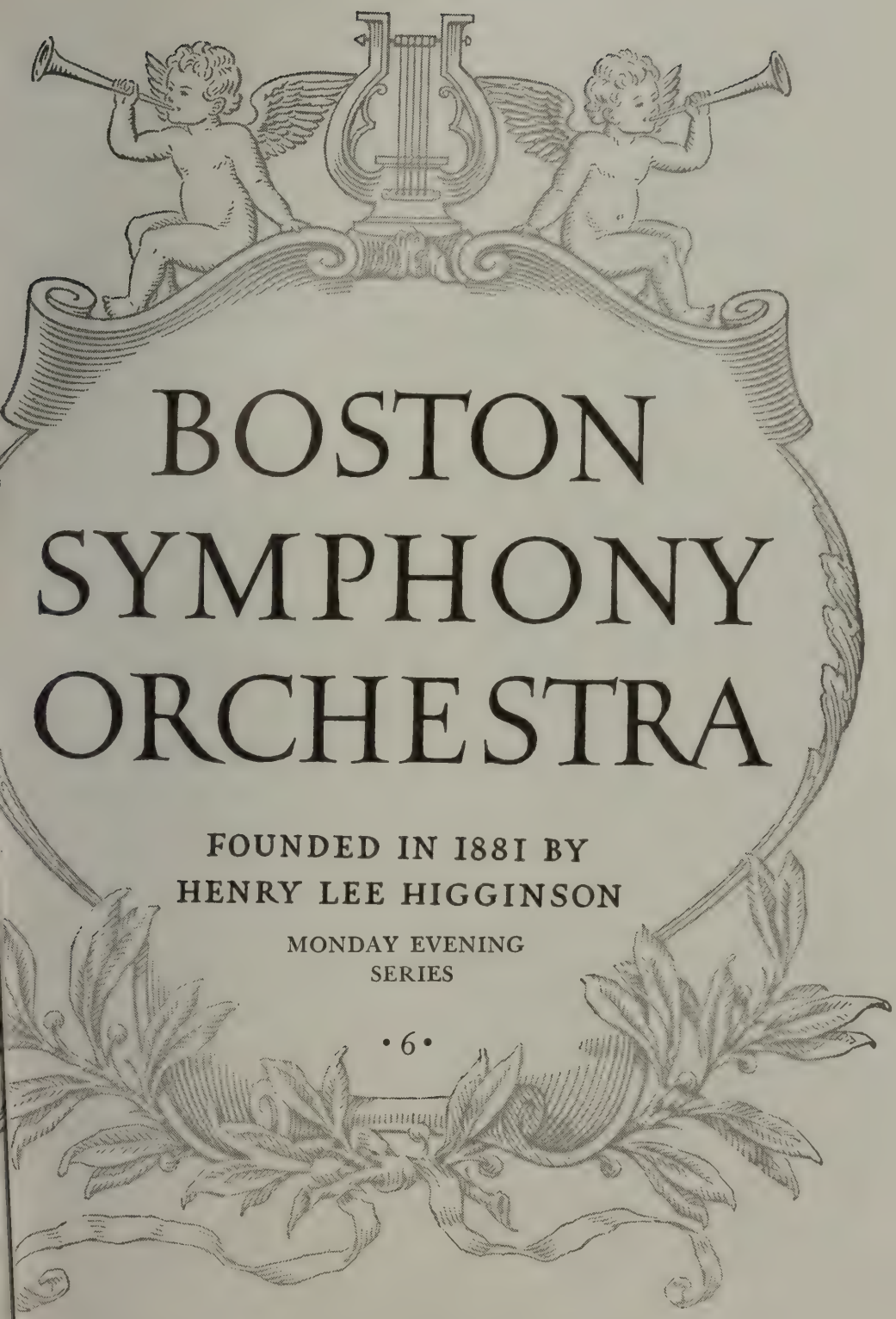
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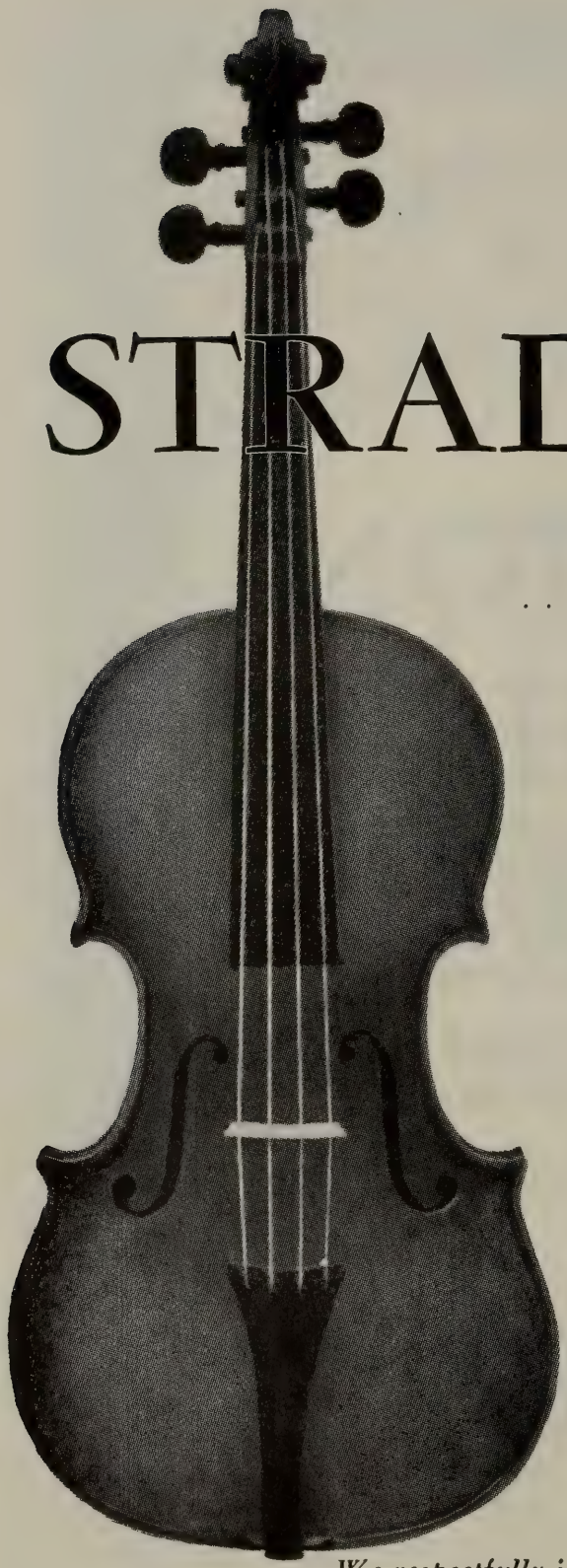
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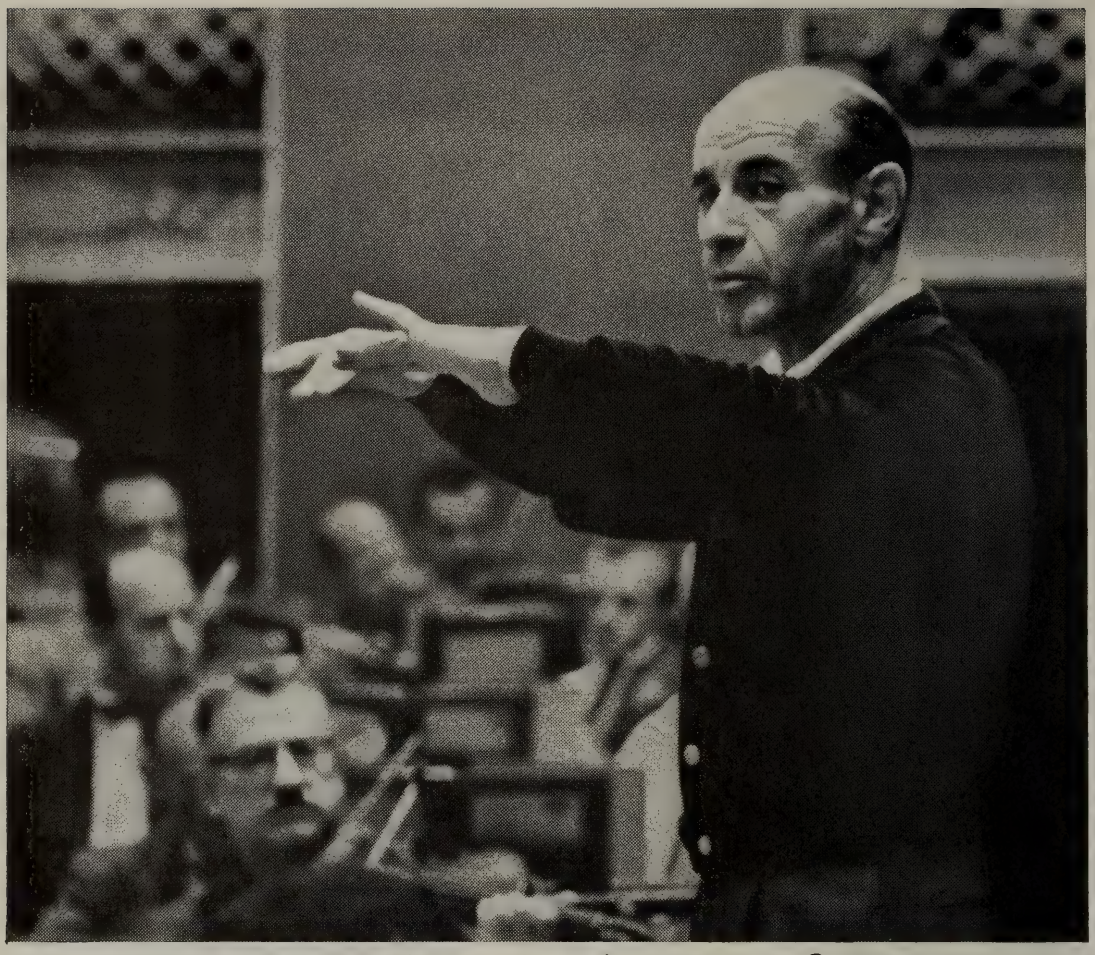
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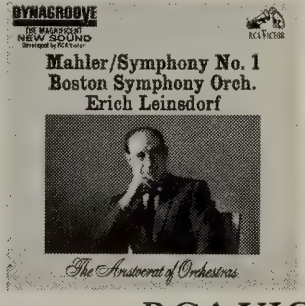
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EXHIBITION

The exhibition now on view in the Gallery is by the Boston Society of Watercolor Painters.

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THE SOLOIST

Joseph Silverstein, who succeeded Richard Burgin as Concertmaster this season, is twenty-nine years old. He became a member of the Boston Symphony Orchestra in 1955 when he was twenty-three and the youngest member of the Orchestra at that time. Born in Detroit, he studied at the Curtis Institute of Music in Philadelphia, and later with Joseph Gingold and Mischa Mischakoff. He played in the orchestras of Houston, Denver and Philadelphia before joining this one. Mr. Silverstein has won signal honors here and abroad. In the autumn of 1961 he was awarded the prize in the Walter W. Naumburg Foundation Competition.

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A GIFT

The library of the Berkshire Music Center at Tanglewood has been notably enlarged by a generous bequest in the will of Cyrus W. Durgin, the late Music Editor of the *Boston Globe*. The collection consists of scores and books on musical subjects.

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The last of four telecasts showing "behind the scenes" in Symphony Hall will be given on Tuesday evening, March 19, at 8:30 on WGBH-TV, Channel 2.

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LEINSDORF AND THE BERKSHIRE MUSIC CENTER

Erich Leinsdorf has entered with zeal into the preparations for the Orchestra's School at Tanglewood, of which he will be the Director next summer. He has written the following introduction to the catalogue just published:

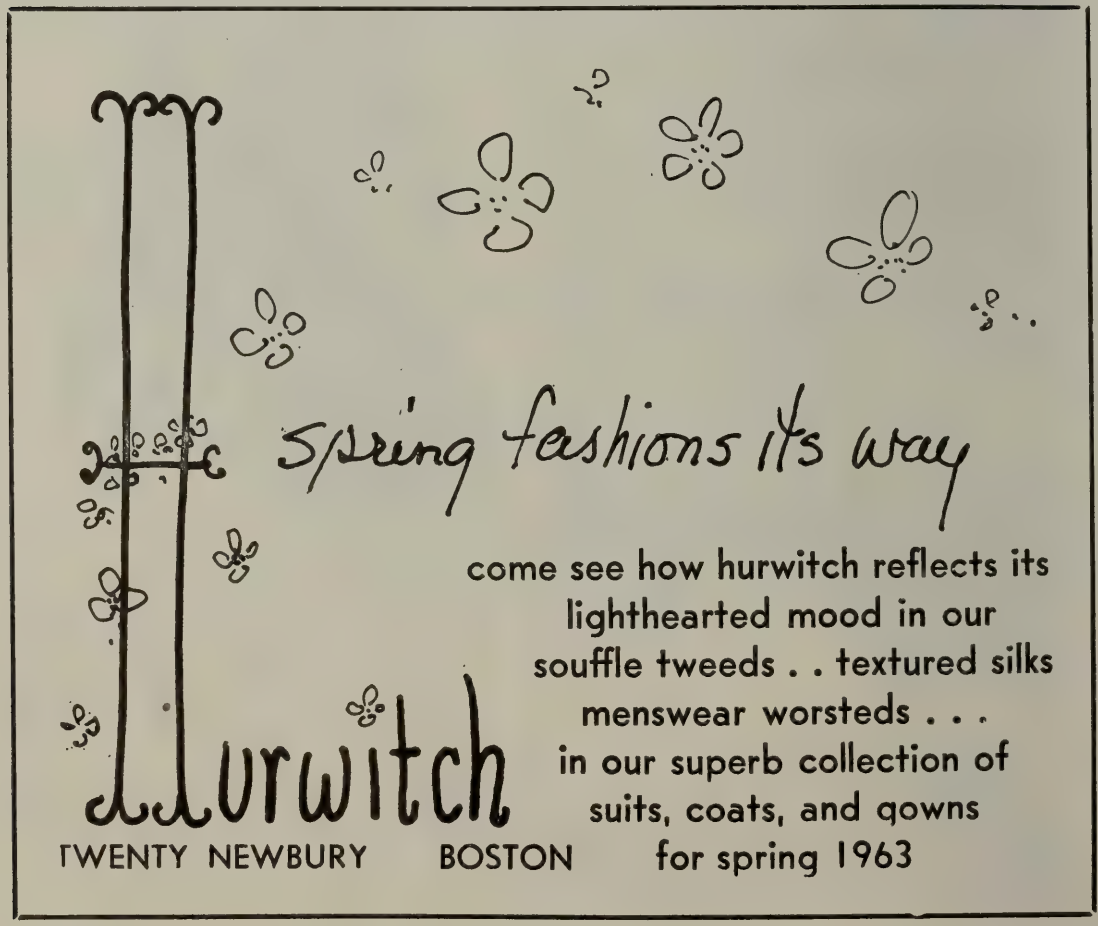
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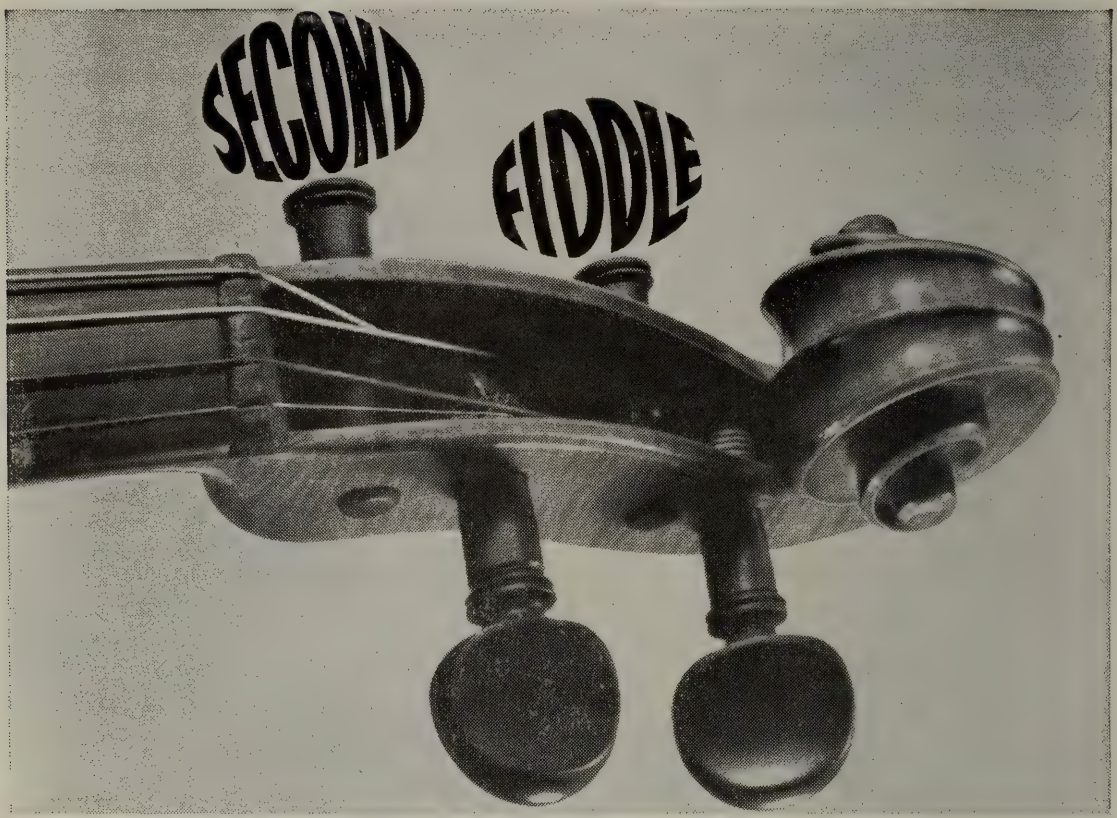
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I. Allegro moderato
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III. Vivace

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By SERGE PROKOFIEV

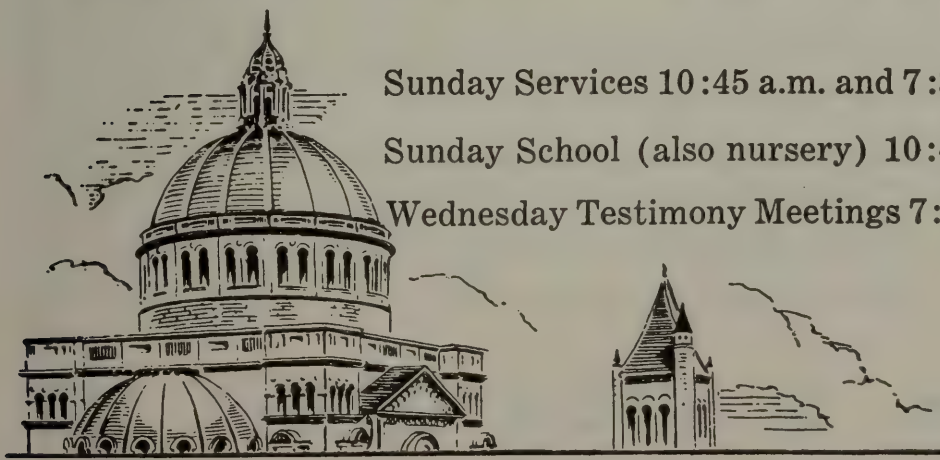
Born in Sontsovka, Russia, April 23, 1891; died near Moscow, March 5, 1953

Prokofiev began his Sixth Symphony in 1945 and completed it in 1947. It was principally written in the "Composer's House" near Ivanovo in the summer of 1945. So far as can be ascertained, the first performance was in Leningrad (not Moscow, as stated elsewhere) on October 10, 1947, and there was a second in Moscow on the Christmas Day following. The Symphony was introduced in this country by Leopold Stokowski, conducting the New York Philharmonic Symphony Society, November 24, 1949.

The Symphony calls for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, E-flat clarinet and bass clarinet, 2 bassoons and contra-bassoon, 3 trumpets, 4 horns, 3 trombones and tuba, timpani, bass drum, snare drum, tam-tam, triangle, tambourine, wood block, piano, harp and strings.

PROKOFIEV described the progress of his Sixth Symphony in a communication printed in the *New York Times,* April 20, 1947: "The Sixth Symphony in E minor is in three movements; two of them were sketched last summer and at present I am working on the third. I am planning to orchestrate the whole symphony this autumn. The first movement is agitated in character, lyrical in places and austere in others. The second movement, andante, is lighter and more songful.

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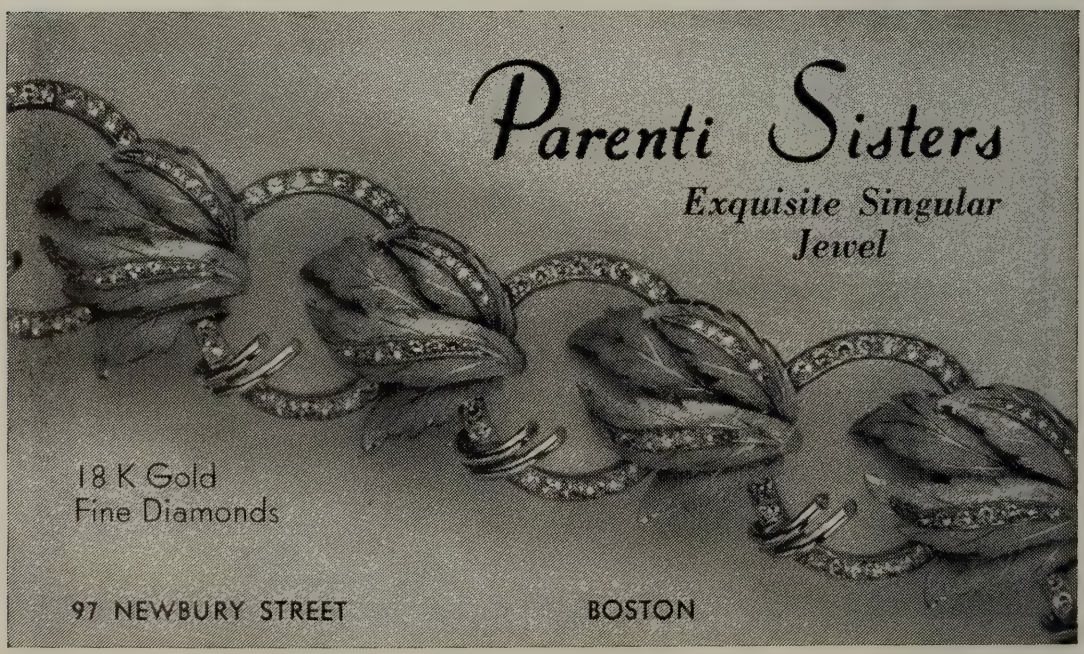
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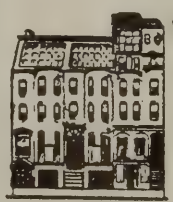
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It was on February 11, 1948, four months after the first performance of the new Symphony, then received in critical silence and soon shelved so far as Russia was concerned, that a resolution was pronounced by the Central Committee of the Communist Party condemning the foremost composers of Russia, including Prokofiev, Shostakovitch, Khatchaturian, Miaskovsky (since deceased), Muradeli, Popov and Shebalin. These were accused of "confusing and neuropathic combinations which turn music into cacophony and a chaotic accumulation of sounds." In them there deplorably survived "a bourgeois ideology fed by the influence of contemporary, decadent Western European and American music. . . . Many Soviet composers, in pursuit of falsely conceived innovation, have lost contact with the demands and the artistic taste of the Soviet people, have shut themselves off in a narrow circle of specialists and musical gourmands, have lowered the high social rôle of music and narrowed its meaning, limiting it to a satisfaction of the distorted tastes of æsthetic individualists."

It can be imagined how Prokofiev, remembered from his visit to Boston in 1938 as a serious and uncompromising artist, would be affected by advice from those who knew less than himself on how to compose. How he really felt about this political jargon may never be





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After four years in the Navy, he became a member of the Baltimore Symphony. Then, catching the eye of Leonard Bernstein, he was asked to join the New York City Center Symphony.

In 1949, he came to the Symphony as Principal Oboe under Charles Munch and made his Boston bow to critical acclaim. Here, as in New York, his musical activities have proliferated. He is currently a department head at Boston University, a member of the faculty at the Berkshire Music Center in Tanglewood, and, with his first-chair colleagues of the Symphony, a founder of the Boston Woodwind Quintet.

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known. It was reported by Lieutenant-General Walter Bedell Smith:* "At the session where the matter was discussed, Prokofiev, I was told, kept his back turned while Shvernik and Zhdanov talked, and when reprimanded for his inattention, said bitterly, 'Oh, I know it all already,' adding in a loud aside to Shostakovitch: 'What do ministers know of music? That is the business of composers.' "

This retort, if the story is true, was more than courageous — it could have been suicidal. The subsequent written confession of the once proud artist must have been made when no alternative faced him but extinction: "I know that the party is right, that the party wishes me well, and that I must search for and find creative paths which lead me to Soviet realistic popular art." That the tactless Prokofiev could have made many enemies among his lesser and envious colleagues in Soviet Russia is understandable. But he is completely unrecognizable as a humble penitent who meekly recants, disavows all he has composed,

* "My Three Years in Moscow," *New York Times*, November 25, 1949.

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and looks for advice from the musically ignorant. Nicolas Nabokov gives perhaps the most informed picture to be found this side of the "iron curtain" of this extraordinary situation.

I. V. Nestyev points out that "the composer considered dedicating this Symphony to the memory of Beethoven. It bears the same opus number (111) as Beethoven's last Piano Sonata, which was a great favorite of Prokofiev's. Of course, what he had in mind was not the chance symbolism of the numbers, but rather a desire to carry on the tradition of lofty intellectualism and profound tragedy that characterized Beethoven's later works." In calling the Concerto tragic, Nestyev has in mind the first movement in particular.

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Atlantic Monthly
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THE INDEPENDENT SPIRIT OF PROKOFIEV

Two books have been recently published in English, a revised and enlarged life of Prokofiev by Nestyev, and the composer's autobiography.* The biography is more detailed and naturally draws upon the autobiography. The two are interesting to collate. Together they comprise a full account of the composer's life and works.

Nestyev, reviewing the music, finds that what he calls Prokofiev's "foreign period," the years spent in America and western Europe (1918–1933) were not productive of his best music, that he composed his most significant works after his return to his homeland. He finds *The Love for Three Oranges,* written for Chicago, too "fantastic," *Le Pas d'Acier,* written for Diaghilev, too "constructionist," the opera *The Flaming Angel* too "symbolic" to suit the Soviet idea. Also in these years there came *The Gambler, On the Dnieper, The Prodigal*

* *Prokofiev,* by Israel V. Nestyev, Stanford University Press, 1960, and *S. Prokofiev, Autobiography, Articles, Reminiscences,* Foreign Languages Publishing House, Moscow. The autobiography ends at the year 1936, and is brought up to 1956 by the translator, who is Myra Mendelssohn-Prokofieva, the composer's widow.

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Son, the Second, Third and Fourth Symphonies and smaller works.† It is true that the years of his return produced such works of outstanding worth as the Second Violin Concerto and Fifth Symphony, *Lieutenant Kijé* and *Alexander Nevsky, Romeo and Juliet, War and Peace,* the best chamber music. Yet these particular works, except that he wrote them with an occasion for performance in mind, are not especially connected with the Soviet time and people. They would seem rather the fruits of his full maturity abetted by experience of the musical world at large.

It is natural that Nestyev would look for a salutary nationalist impulse in Soviet Russia's returning prodigal son, who had spent fourteen years in various cities of Europe and America, exposed to the "alien" influences of French impressionism or the more radical "isms," the directed commissions of Serge Diaghilev who catered "to the tastes of foreign snobs."* Nestyev has little use for such Russian *emigrés* as Stravinsky, who became an ultra "formalist," and Koussevitzky, of whom he says that musicians "often became irked by his posing and *nouveau riche* polish." Prokofiev's foremost champion in the West might have had kinder mention.

† The Third Piano Concerto was composed from early sketches made in Russia.

* But Prokofiev calls Diaghilev "a very fine artist. He had a thorough knowledge of music and painting and choreography. His opinions were as sharp-edged as they were paradoxical."

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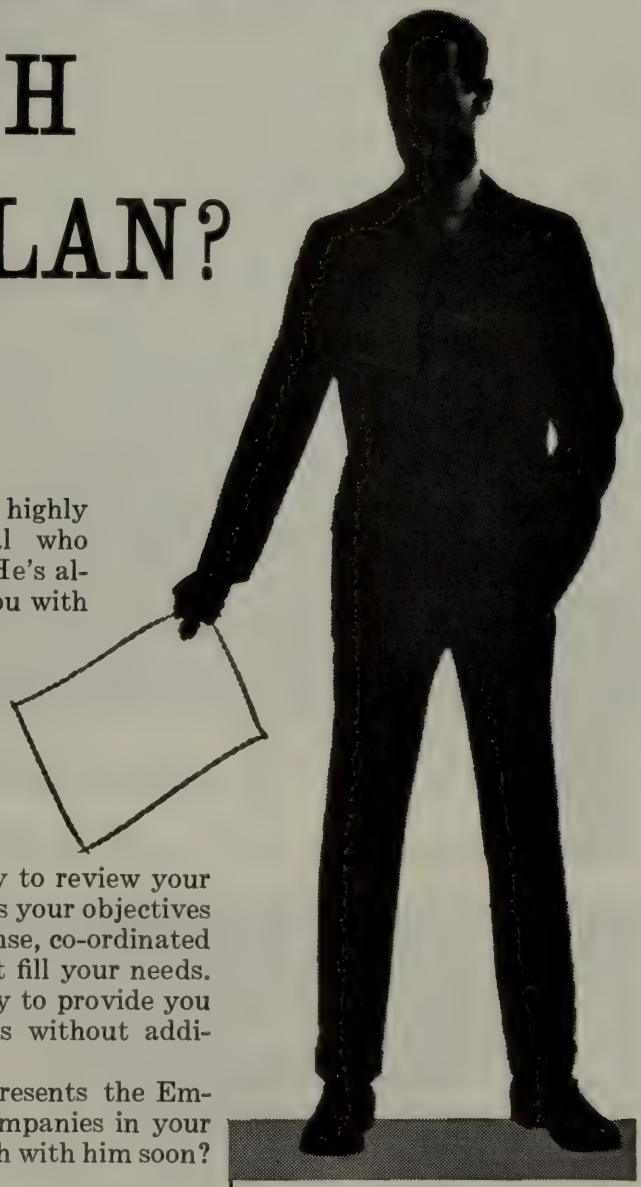
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Such observations are incidental to an honest and for the most part objective account of Prokofiev's career at home and abroad. Although the whole narrative is peppered with remarks in compliance with the official Communist Party point of view about the mistakes of "formalism," the need of a "realistic," "humanistic" approach comprehensible to the "masses," of an "ideology," etc., the value of the book is somehow not disqualified. We feel that the author has a broader view than the required one, that in his heart of hearts he sees Prokofiev whole as the versatile artist, universal as well as Russian, that his music bespeaks. Nestyev lays out a fair and truthful record. He describes each of the works as an expert and understanding musician, and puts a sure finger upon the shortcomings of many of them. He sets forth dutifully the official standpoint that a composer's mission is to cultivate the "realistic" approach, to identify himself with his people and express in language directly understandable to them the patriotic

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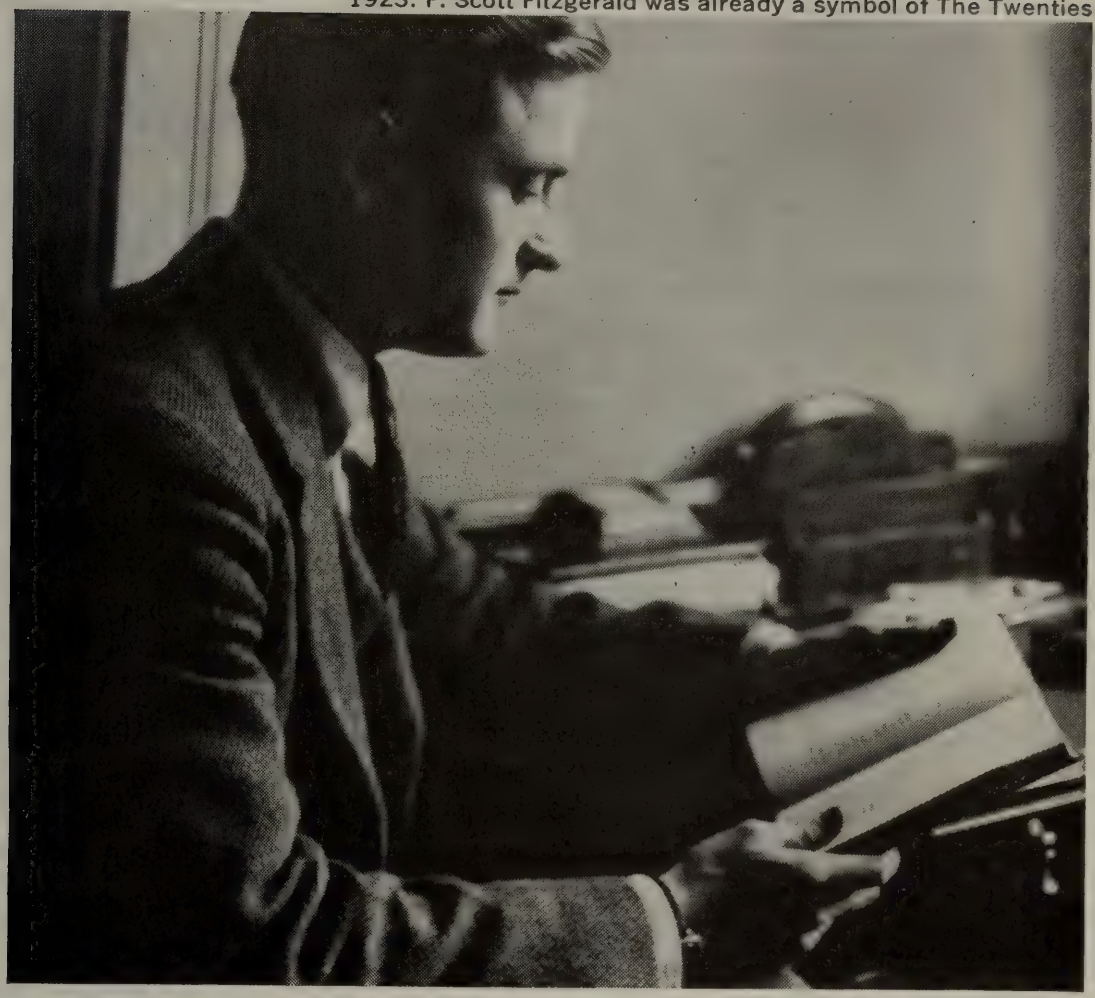
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sentiments of the day. Very likely Nestyev wishes to believe in this as a laudable impulse. Very likely, too, Prokofiev sincerely wished to accept it, and sincerely tried to fulfill it in the choral works on heroic subjects through his last years. And yet his efforts in this direction (*The Year 1941, Ode on the End of the War, Cantata for the Twentieth Anniversary of the October Revolution, Semyon Kotko, Hail to Stalin, Ballad of an Unknown Boy, The Story of a Real Man*), if published and performed, seldom survived one performance. Nestyev does not hesitate to call a failure a failure. Prokofiev no doubt meant well; no doubt, also, he was under compulsion when he submitted to the Resolution of the Central Committee of the Communist Party in 1948, and made a written recantation of his basic principles as a composer. The directive was farcical because Prokofiev was then and remained

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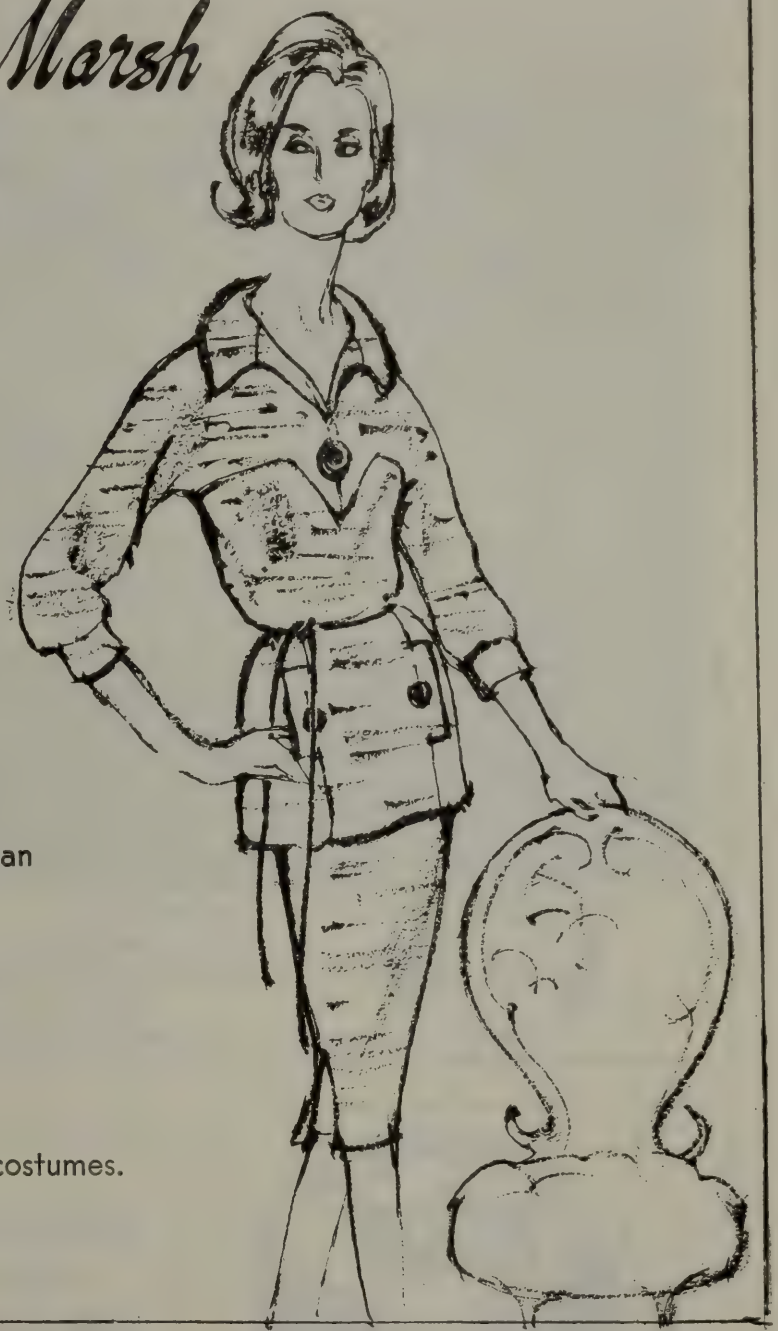


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the most widely esteemed composer in Russia, and because it was withdrawn, albeit after his death. Prokofiev, although he was opposed to theorizing about æsthetics, made observations from time to time which Nestyev slips into his book in such a way as to show clearly how the composer stood. From first to last he was the most independent of artists. "The cardinal virtue (or sin if you wish) of my life has been the search for an original language, a musical language of my own. . . . I detest imitation, I detest hackneyed methods." Imitation was the only sure way to reach immediate audience response, but imitators are those "who reach down into the graves of dead composers." He further stated that original music, music of any worth, is at first hearing baffling to an audience, who must become accustomed to fresh ways. He could not be forced into conformity, nor did political subjects kindle live music in him. Nestyev quotes him as making the following defiant remark: "There is no causal relationship between musical techniques and a world war or labor's struggle against capitalism – neither war

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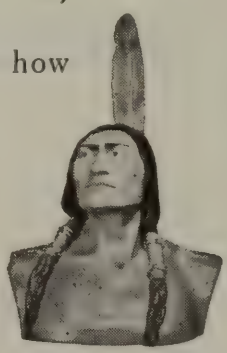


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nor revolution will overthrow the subject of a fugue or overturn harmonic structure."

A glance at the course of his life and works reveals his attitude toward his music as straightforward and uncompromising. Nestyev quotes him as saying in an article for the *Musical Observer* that he had worked out his own artistic style in the process of independent composition. "In all that I write I have two leading principles – clarity in the presentation of my ideas and economy of expression, the avoidance of everything superfluous in expressing them." He embraced all forms – operas, ballets, concertos, songs, symphonies, piano works (the latter largely for his own use). As subjects appealed to him the results were correspondingly fortunate. His many propensities, humorous, provocative, humane, mocking, adventurous, melodic, coloristic, were accordingly brought to bear.* All of these qualities were with him for life, even when he was supposed to have been channeled into an artist for the "masses." He became more serious in his Fifth and Sixth Symphonies, but the lighter side persisted, as did the descriptive, the fantastic Prokofiev. Nor were his composing methods modified by any outside orders.

* We shall not say "grotesque"—for Prokofiev abhorred that word.

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An explosion of pique by Prokofiev during his last visit to Boston (in March, 1938) seems to reveal a then unfulfilled ambition in the composer. He told reporters that since "Boston does not understand serious music," he would conduct "children's music" for them. The program for his concerts accordingly contained such "children's music" as the satirical *Chout* (Buffoon), another ballet suite, *Romeo and Juliet* (No. 2), his First Piano Concerto, and a new piece hitherto unheard and unknown in the United States and actually addressed to children: *Peter and the Wolf*. His grievance was that he had composed his Fourth Symphony for the Fiftieth Anniversary of the Boston Symphony Orchestra and that it had been adversely criticized and quickly shelved. Prokofiev's unhappiness cannot be interpreted except as an unrealized desire to become a true master of symphonic development. It is significant that the space between this Fourth Symphony and his Fifth, a belated but triumphant vindication of that desire, was fourteen years.*

This sensitiveness to criticism of his music indicates the intractable artist who would be incensed by interference with his ways. It is impossible to imagine him as meekly and willingly submissive to Soviet

* It is also notable that he revised the Fourth Symphony and gave it a new opus number in 1947, seventeen years after its first emergence. The final form of the Symphony-Concerto for Cello follows the first sketches of the same basic material by nineteen years.



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instruction as to the "errors" of his music. He was a self-sufficient, super-methodical and painstaking worker. He husbanded his themes, saved them from an unsuccessful work for later use; he held sketches for years before they reached their final form. He seems to have been unable to predict in advance which of his works would be received with open arms and which would be passed over. Perhaps his warm defense of his Fourth Symphony was the composer's frequent urge to protect a neglected musical child.† A remark in the autobiography supports this blindness to the measure of popularity. Referring to the early Sinfonietta which he twice revised, he wrote: "The Sinfonietta was comparatively rarely performed, whereas the Classical Symphony, written in the same manner, was played everywhere. I cannot quite understand why the fate of these two pieces should be so different."

J. N. B.

† He writes of this Symphony in his autobiography: "I have always liked it for its subdued tone and the wealth of material it contains."

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It is reasonably clear that Strauss, like Wagner, or Mahler, could never have become the superb orchestral painter we know if he had not spent a large part of his life working with an orchestra at the conductor's desk. Each of these served his apprenticeship in the theatres which Central Europe alone could provide. For a composer, it is of course the early years that count. Wagner laid his foundations in the State Theatre in Dresden. Mahler became expert by his early experience, but was burdened with the obligations of conducting in his later years – duties which inundated him with the music of others and deprived him of composing hours. Strauss was more fortunate. He acquired an earlier fame as a composer, and so won the privilege of conducting only as much as he pleased, which meant mostly the preparation and performance of his own works.

Strauss was a hopeful student of nineteen when he first met Hans von Bülow in Berlin, in the winter of 1883. Bülow, then fifty-three, was a famous pianist and conductor. He also had an enormous sympathy for young, emergent talent. He befriended Strauss, and encouraged him to compose by promptly putting everything he wrote into performance. For a long while neither realized that an inevitable

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æsthetic barrier was growing between them. Strauss simply grew in his own way into the Strauss we know, and that way was contrary to every sworn principle of the master-patron. The friendship, while it lasted, was warm and touching. In the season following their first meeting, Bülow was conducting in Munich, Strauss's own native city, and it was then that the acquaintance was resumed. Bülow was Hofkapellmeister at the small but munificent Principality of Meiningen. He forthwith saw to it that the Herzog Georg II engage Strauss as Second Kapellmeister. This was in October, 1885.

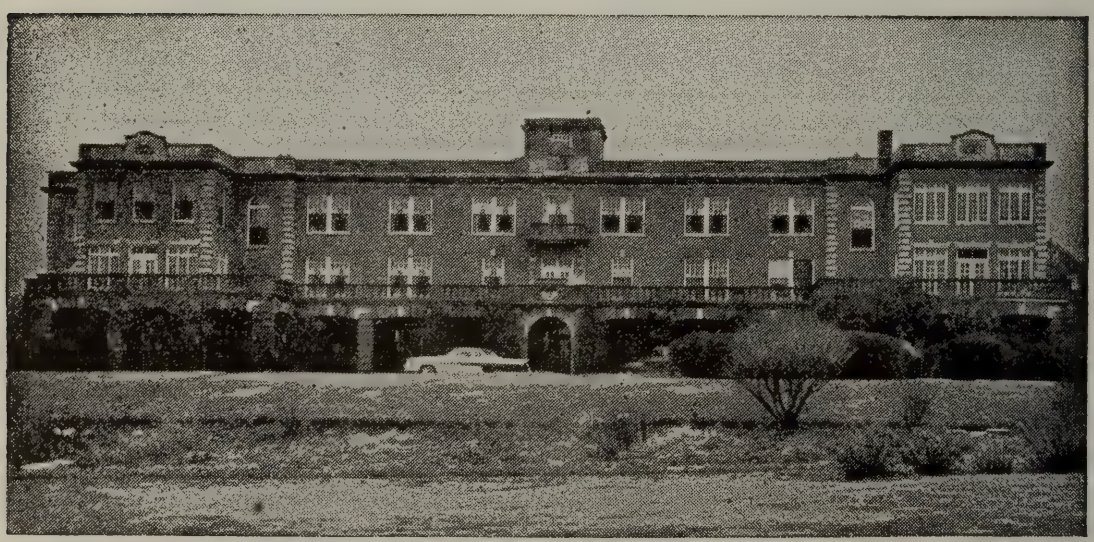
He could not have done his young friend a greater service. The courage and zeal, the enthusiasm of Bülow were inspiring to the impressionable, the self-searching artist. He was there for only one season, and subsequently held posts in Munich, Weimar, Berlin and elsewhere, but it was at Meiningen that he had his most valuable experience. There were two reasons: he worked under the eye of the most expert conductor in Europe, and he had, when Hans von Bülow resigned, a meticulously trained orchestra completely at his disposal. The concerts ordered by "His Highness" the Duke were few, the rehearsal time unlimited. The young student, for he was little more,

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could go through the Court repertory at will in rehearsal, for his own profit and satisfaction. Before that, he profited immensely under Bülow's direct guidance and example. Bülow could have sensed no more than promise in the boy's first attempts at composition, but he obviously perceived extraordinary qualities in Strauss and took an immediate personal liking to him.

An inborn champion of creative genius, Bülow had given himself completely to the service of Wagner, introducing *Tristan* in Munich in a way that no other conductor could have done. When Wagner in return deprived him of his wife (who was also Liszt's daughter) he turned his back on the Wagnerian cause (although he still admired and conducted his music) and attached his personal loyalties, his capacity for devotion, to Brahms. Brahms became his battle cry, sometimes to that composer's embarrassment when Bülow made defiant speeches at concerts proclaiming Brahms as the one and only successor of Beethoven. Brahms accordingly was much honored and much performed at Meiningen, and it was during the tenure of Strauss that the first performance of his E minor Symphony, what Bülow called the "Thirteenth" Symphony (the logic of 9 plus 4), took place.

Strauss has told some amusing anecdotes about Meiningen in his *Recollections and Reflections.* In October, when he was no more than

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beginning to get his bearings, "Bülow informed me that he was going away for a day and that I would have to rehearse Brahms's A major Serenade with the orchestra. I was conducting busily when the Princess arrived with her train to attend the rehearsal. I was sufficiently versed in court manners to interrupt the rehearsal and to ask Her Highness what were her orders. She replied: 'I would like to hear the overture to *The Flying Dutchman.*' This meant renewed embarrassment for me. It was my second time at the rostrum and I had never looked at the score of the overture of the *Dutchman* before. With all the bashfulness of my twenty years I replied: 'But I have never conducted the overture of *The Flying Dutchman.*' The Princess, who may well have thought, 'What a conductor!' said ironically: 'Well, I hope you know the *Freischütz* overture.' At this point I pulled myself together and replied: 'In that case I'd rather play the overture of *The Flying Dutchman,*' and it went off quite well because the orchestra knew the work and I beat time with the courage of desperation. My public début followed a week later. Bülow wanted me to play Mozart's Pianoforte Concerto in C minor. Although I had practised busily all summer, the idea of playing the Concerto with Bülow conducting filled me – by no means a fully-trained pianist – with fear and trembling. When we had nego-

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tiated the first movement quite creditably, the master encouraged me with the words, 'If you weren't something better, you might become a pianist.'

'A few days after this, Brahms's Fourth Symphony was first performed. Bülow's rehearsals were outstanding and his enthusiasm and touching conscientiousness had often contrasted strangely with the indifference which Brahms himself manifested towards the dynamics and the presentation of his work.

"The concert was concluded with the *Academic Festival Overture* in which, in order to pay homage to Brahms personally (and to avoid reducing even further the number of the few strings of the Meiningen orchestra), Bülow undertook to play the cymbals and I the big drum, but it transpired that neither of us could count rests. During the rehearsal I lost count after the fourth bar and eventually helped myself by putting a score on my desk. Bülow on the other hand, whose attention constantly wandered from his part which also consisted mainly of rests, invariably stopped after eight bars of steady counting and kept running to the trumpeter to ask: 'To what letter have we got?' and then he would start afresh: 'One, two, three, four.' I do not think a greater mess has ever been made of the percussion parts than on the evening when the two conductors took a hand.

"Here are a few amusing incidents which occurred during Bülow's

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rehearsals. Reliable as the master's memory usually was, even he made a mistake every now and then. Once he suddenly rushed up to the first horn player and poured upon him a flood of abuse. Now it was policy in the Meiningen orchestra not to say a word when the beloved master was furious, but just to let him rave until he had finished. When Bülow had finished and was taking a breath, the horn player said quietly: 'But sir, it was not I at all, that passage is in the third horn.' At this even Bülow had to laugh and the rehearsal was completed in unruffled harmony. On another occasion Bülow was in the midst of Berlioz' *Harold* Symphony when Duke George entered the theatre, followed by his adjutant, Herr von Kotze. Bülow immediately broke off and asked what were the Duke's wishes. The affable Duke only wanted to listen and asked what was being played. Berlioz' symphony, replied Bülow, but added that he was unable to play the work for the Duke because he had only just begun to rehearse it. The Duke replied: 'Never mind, I'll just listen.' Bülow: 'I am very sorry, Sir, the performance is not polished enough; I cannot play it for Your Highness.' The Duke then said: 'But Bülow, don't be funny. It does not matter how it is played, I shall be glad to listen.' Bülow, bowing stiffly for the third time: 'I am really sorry. At the stage we have reached with the Symphony it would do, at the most, for Herr von Kotze.' On the stage, the grinning orchestra; in the centre, Bülow in impeccable court atti-

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tude; below them the Duke and the poor victim. It made a pretty picture."

The Fourth Symphony had an enormous success in Meiningen, and Strauss was enraptured with it. The Andante reminded him of "a funeral procession moving silently across moonlit heights." Bülow took the new work on tour with the Orchestra and handed the composer the baton to conduct it in nine cities. When, however, Brahms made the error of conducting it independently in Frankfurt before the advent of the ducal Orchestra, Bülow was deeply offended and made the peculiar retaliation of resigning his post at Meiningen.

This turn of events was actually fortunate for Strauss. He automatically took charge and had a fine orchestra upon which to try out anything that he wished. He showed his adherence to the Brahms cause by conducting the *Requiem* and the *Song of Destiny* at once, and at Christmas the Third Symphony. At the end of the season Brahms conducted. "The Brahms Variations and Symphony [the Fourth] certainly went very well," wrote Strauss to Bülow on April 7, 1886, "yet there was lacking under the Master's direction, particularly in the Variations, that verve which your baton alone knows how to conjure up. Also, Brahms takes his Andantes too slowly for my taste; in the final rehearsal the second movement of the symphony was hardly bear-

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able. The symphony delighted me afresh and I judge it to be the most powerful utterance in instrumental music since Beethoven. The *Tristan* Prelude and finale went very nicely, and I flatter myself with having reproduced it as far as possible, of course, in accordance with *your* intentions."

"My apprenticeship in Meiningen," wrote Strauss, "came to an end on the 1st of April, 1886. After the conflict with Brahms over the performance of the E minor symphony in Frankfurt-am-Main, Bülow had handed in his resignation the previous November; I accepted a call to Munich after four months during which, as sole ruler over the orchestra, I had played and rehearsed in daily rehearsals everything there was to be played in concert literature. It was during this winter that the famous Meiningen troupe did not go on tour and I did not, of course, miss a single one of the wonderful performances. When I said good-bye to the royal family, Frau von Heldburg [Helene, the Duchess], who had

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always been a little jealous of Bülow and the fame of the orchestra, made the following gracious farewell remark: 'The Duke and I regret to lose you so soon.' I was just about to make my first gratified bow when she added, 'you were the best *claqueur* we've had in our theatre for a very long time.' "

The friendship of the two men during the Meiningen season was on the one side respectful and grateful, with a touch of adoration, on the other warm and generous. It was for deeper, musical reasons that their association was headed for trouble, although neither could have suspected it at first. Strauss approached his "honored master" with caution, for Bülow was notoriously and unreasonably explosive, and was capable of directing rude remarks at the Princess herself. Since the music of Wagner had become an ineradicable part of his nature, and still appeared on his programs, since there were family complications, such as the custody by Cosima of his daughter Daniela, it is not sur-

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prising that he was full of inner conflict, subject to attacks of nerves. However, there was for a long while no apparent friction between Bülow and Strauss.

Strauss as a young and rapidly developing artist was alert to every musical tendency about him, and not too concerned with musical party politics. The music of Brahms excited him, but so did the music of Wagner. Alexander Ritter, a violinist in the Court orchestra, and the son of Julie Ritter, Wagner's sympathetic friend, was a confirmed Lisztian. He was a great talker and Strauss was a ready listener.

Strauss had composed his Symphony in F minor, his first orchestral work, with a respect for form, as a good Brahmsian should, and Bülow praised and performed it. When he wrote a second symphony, the result of a trip to Italy, and called it *"Aus Italien,"* it became evident that his sense of duty to classical symphonic structure was evaporating. *Macbeth, Tod und Verklärung* and *Don Juan,* composed almost under Bülow's eye, spelt to the master final capitulation to *"Musik als Ausdruck,"* the unpardonable thesis that music should find its form through its immediate expressive need. Bülow conducted *Macbeth* and accepted the dedication of *Don Juan,* but a note of sarcasm, hitherto shown only to others, crept into his letters. Strauss was distressed, and tried to

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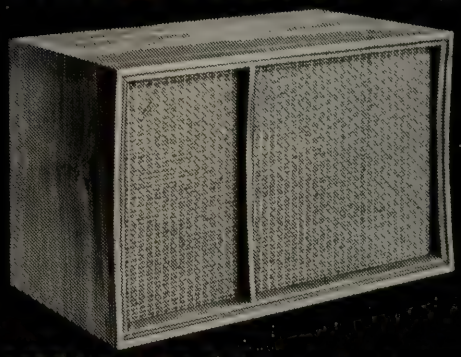
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justify himself. He might have written what was the plain truth: "This path draws me, it has become my own. I cannot abandon it. I cannot even question it." Instead he wrote from Munich, August 24, 1888, this earnest and touching letter:

"Whether I can immediately reverse the direction in which I have been moving by way of development from the F minor symphony is something about which I cannot yet give an assurance. A linking up with the Beethoven of *Coriolan, Egmont,* the *Leonore III* Overture, of *Les Adieux,* above all with the late Beethoven, whose complete *oeuvre,* in my opinion, could never have been created without a poetic subject, seems to me the only course for the time being by which an *independent further* development of our instrumental music is yet possible. If I lack the artistic power and talent to achieve something worthwhile in this direction, then it is certainly better to let it rest with the big nine and their distinguished progeny of four. I don't understand why, before we have tried our strength to see whether we are capable of independent creativity and perhaps advancing our art by a tiny step, we immediately want to talk ourselves into decadence and assume the attitude of decadence in advance; if nothing comes of it — well: I still think it is better perhaps to have taken a wrong turning and said something wrong, but in pursuit of one's genuine artistic conviction, than to have

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said something superfluous on the old, well trodden high road.

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"The exact expression of my artistic thinking and feeling, and in style the most independent and purposeful work I have yet done, is *Macbeth*.



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The correspondence from this point becames less frequent. As Bülow rejected Wagner while deeply bound to his music, he must have felt the logical necessity of rejecting Strauss on principle, while inwardly loving and admiring his younger colleague. He was well aware of the gleaming brilliance of *Don Juan,* the fine assurance of the young master in his new manner of musical speech.

Von Bülow died in 1894, before *Till Eulenspiegel* and the great succession of tone poems and operas.

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As *Don Quixote* is an extension of the variation form, and *Till* maintains the skeleton of a rondo, *Ein Heldenleben* has been described by analysts as a vast symphonic movement. The first two parts may be called the first subject elaborately laid out with many subsidiary themes: the "Hero's Helpmate" provides the contrasting second subject; the "Battlefield" is the working out of these themes, culminating in a sort of recapitulation; the last two sections are as a coda of extreme length.

I. The Hero. – The Hero's principal theme is stated at once by the horns and strings – broad and sweeping with wide skips – full of energy and assurance. If this particular Tone Poem is a character study rather than a narration, it cannot be expected that the composer draw his hero complete in the first outline. As the complex of the score is built up with numerous derivative phrases and secondary themes, the

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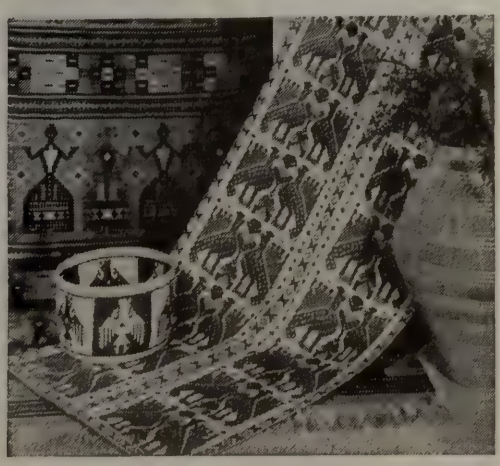
character gains appreciably in stature and dignity (the picture is to become still more full-rounded as the hero is presented in relation to life, ennobled by love, hardened by attack, exalted by achievement, ultimately mellowed and reconciled to his environment by the finer qualities which his soul's growth has attained). The section ends with a thunderous assertion of power, after which the ensuing complaints of his antagonists, mean and carping, sound petty indeed.

II. The Hero's Adversaries. — This picture was drawn too sharply in the judgment of the early hearers of *Ein Heldenleben.* Strauss went so far in depicting their whining stupidities that the composer's unshakable enthusiasts felt called upon to draw a new definition for "beauty," a new boundary for permissible liberties in descriptive suggestion. The themes of the hero's critics are awkward and sidling; in the wood wind *"scharf," "spitzig," "schnarrend,"* in the bass grubby and sodden. The hero's answering comment is disillusioned, saddened, but at last he is goaded to an emphatic and strong retort.

There seems to be only one other case in history where a composer openly mocks his critics in his music — the case of Wagner and his Beckmesser.

III. The Hero's Helpmate. — As with his hero, Strauss unfolds his heroine gradually, in the course of his development. Her voice (which is that of the violin solo in increasingly ornate cadenzas) is at first capricious and wilful — refuses to blend and become one with the music the orchestra is playing. But gradually the pair reach a harmonious understanding. Their two voices become one as the score grows richer in texture and develops a love song in which the orchestra builds up a lyric opulence and tonal splendor such as none but Strauss could achieve. At a point where the music rests upon a soft chord long held, the theme of the adversaries is heard, as if in the distance.

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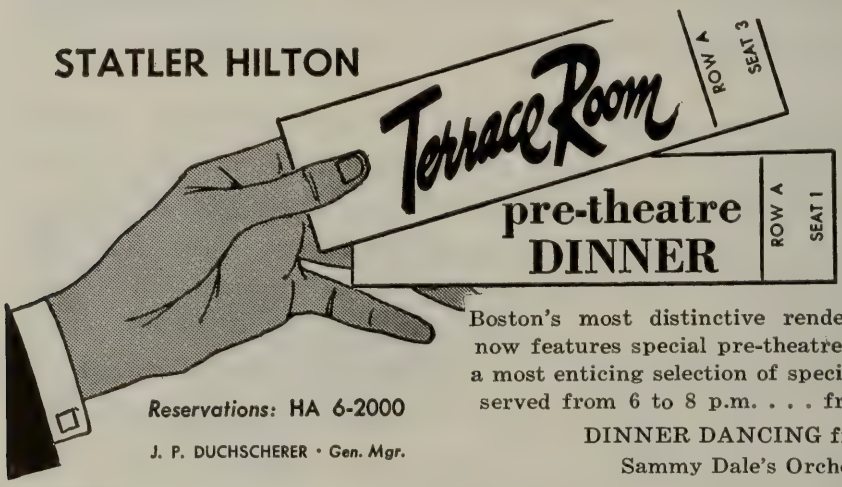
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IV. The Hero's Battlefield. — A trumpet fanfare (off stage at first) breaks the glamorous spell with a challenge to battle, which is soon raging with every ounce of Strauss's technique of color, his prodigious contrapuntal resource called into play. The hero is assailed with drums and brass in assembled array; but his theme retorts with proud assurance of strength, further fortified in a repetition of the love music which has gone before. Again the orchestra rises to a full and impressive climax — a song of triumph.

V. The Hero's Works of Peace. — But triumph of this sort is without lasting satisfaction. The music from this point grows less exultant, becomes more reflective and "inward," seeking deeper currents. The hero's "works of peace" are recalled in themes from Strauss's earlier works: phrases are heard from *Don Juan, Zarathustra, Tod und Verklärung, Don Quixote, Macbeth, Guntram, Till Eulenspiegel,* and the song *Traum durch die Dämmerung.* The beloved consort is



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also remembered. The cunning skill of the composer in weaving a string of unrelated subjects into a continuous and plausible musical narrative is a passing Straussian wonder.

VI. The Hero's Release from the World, and the Fulfillment of His Life. — There is a final conflict with the forces of hate, but this time it is soon resolved. The protagonist has as last found peace with himself. There are flitting recollections of his past life, but placid resignation now possesses him. The music at last sublimates on themes of the hero, through which the violin solo is intertwined.

Strauss's audiences and critics have too long been bothered by the evidence of the allusions listed above that the composer was describing himself all along, erecting in this score a monument to his own conceit. All introspective fiction is autobiographical, and Strauss could not have immersed himself so completely into his epic without portraying his own character. His real offense was in openly admitting and vaunting the fact. Shocking audacities have a way of losing their edge and interest as the next generation, and the next, come along. All that is finally asked is the worth of the music — as music.

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I October 15

BLACHER Variations on a Theme by Paganini, Op. 26
II November 5

BRAHMS Variations on a Theme by Haydn, Op. 56a
I October 15

COPLAND Preamble for a Solemn Occasion
II November 5

DVOŘÁK Symphony No. 7, in D minor, Op. 70
V February 11

FAURÉ "Pelléas et Mélisande," Suite from the Incidental Music to Maeterlinck's Tragedy, Op. 80
IV January 21

FRANCK Symphony in D minor
IV January 21

IVES Symphony No. 2
II November 5

KODÁLY Suite from the Comic Opera, "Háry János"
V February 11

LEES Violin Concerto
Soloist: HENRYK SZERYNG V February 11

MENDELSSOHN Overture to "A Midsummer Night's Dream," Op. 21
III December 3

MOZART Piano Concerto in G major, K. 453
Soloist: GEZA ANDA III December 3

PROKOFIEV Symphony No. 6, in E-flat minor, Op. 111
VI March 11

RAVEL "Valses Nobles et Sentimentales"
IV January 21

"La Valse," Choreographic Poem
IV January 21

SHOSTAKOVITCH Symphony No. 10, in E minor, Op. 93
III December 3

STRAUSS "Ein Heldenleben," Tone Poem, Op. 40
Violin Solo: JOSEPH SILVERSTEIN VI March 11

"Tod und Verklärung," Tone Poem, Op. 24
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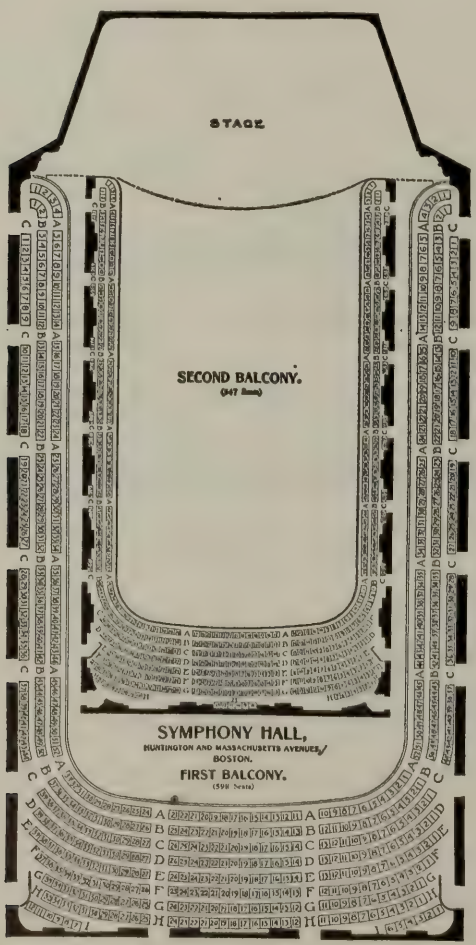
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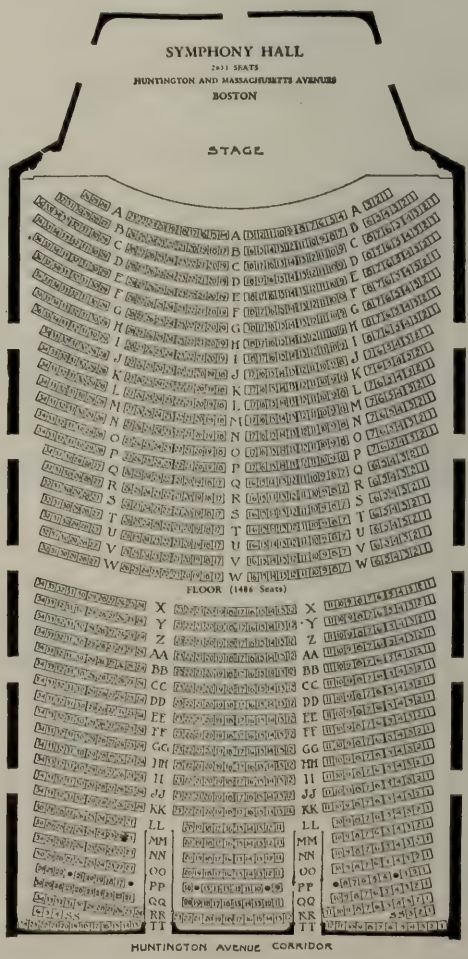
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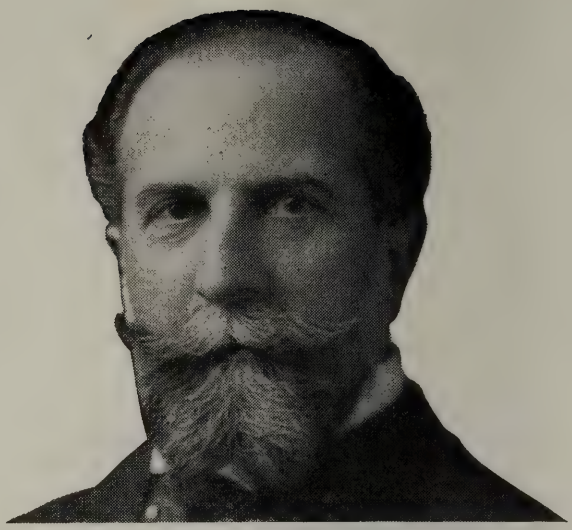
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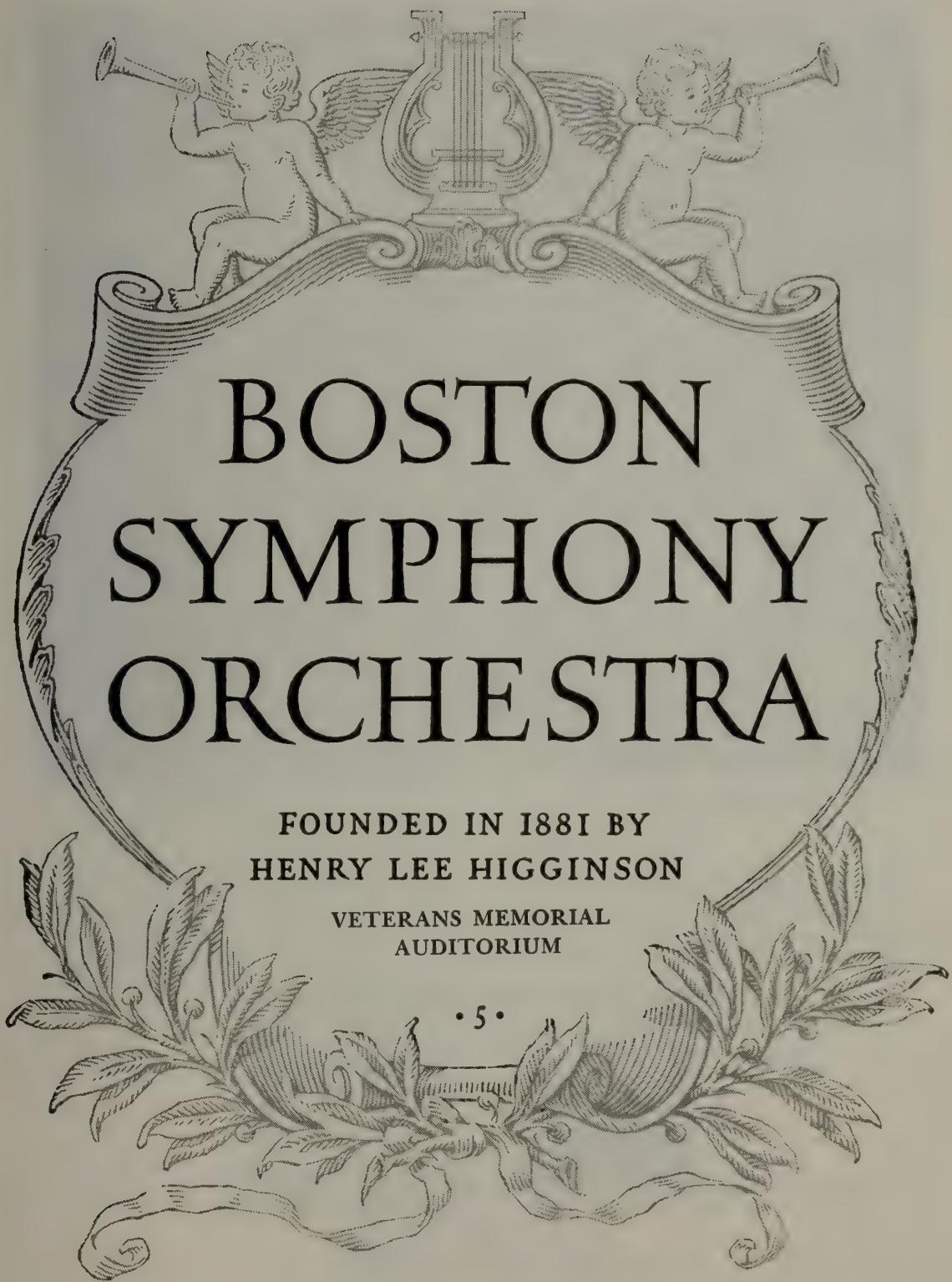
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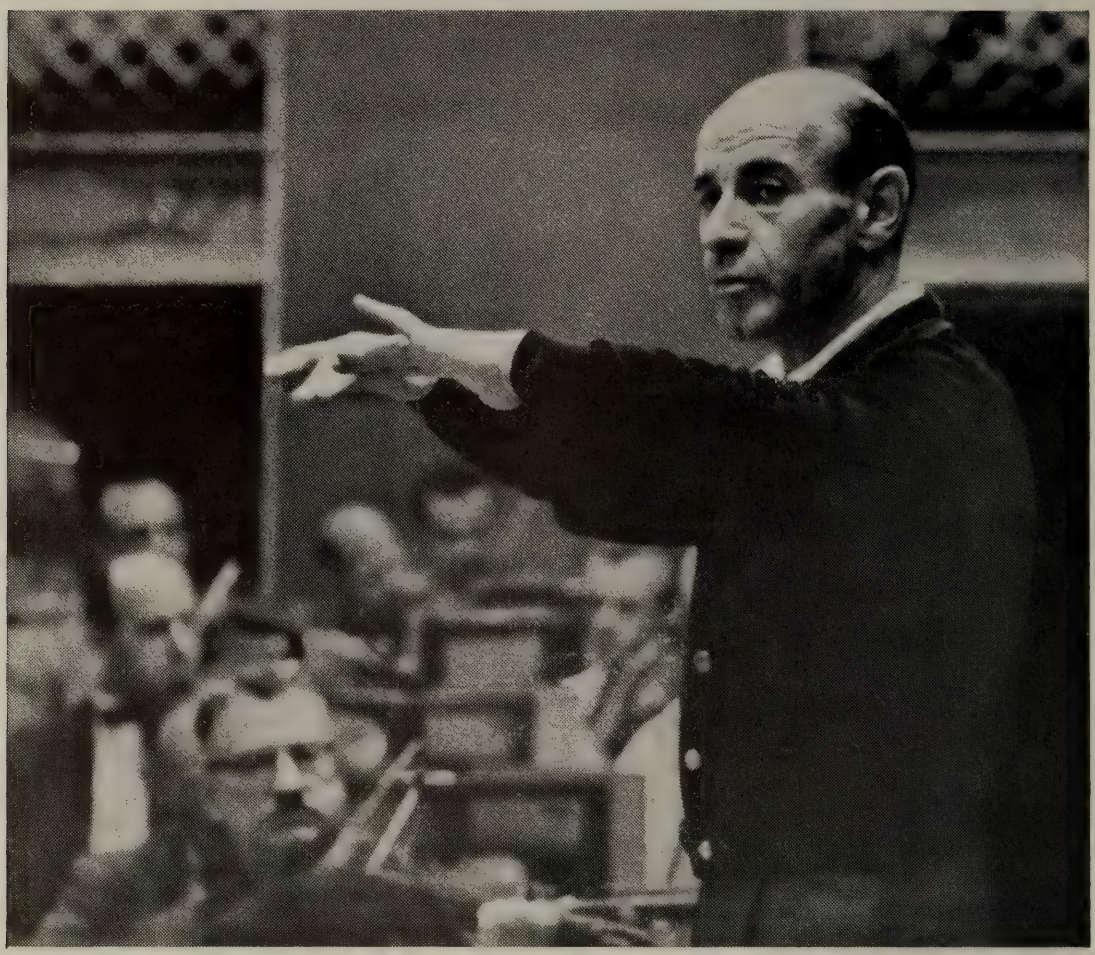
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with historical and descriptive notes by

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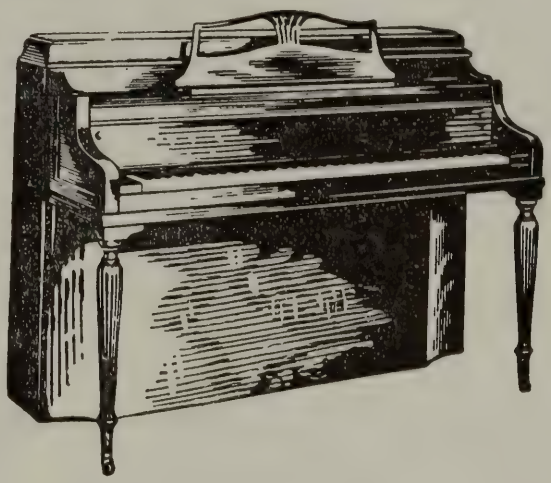
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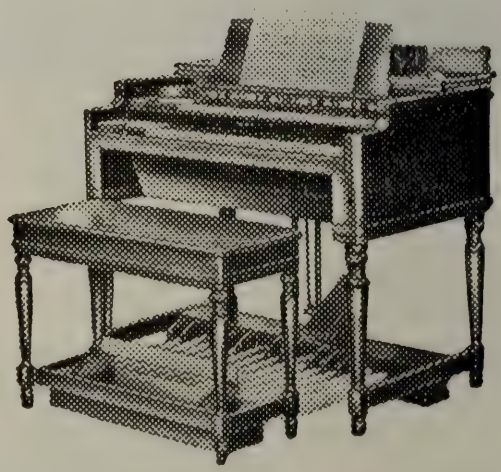
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TUESDAY EVENING, MARCH 12, *at* 8:15 *o'clock*

BEETHOVEN Overture to "Leonore," No. 3, *Op.* 72

PROKOFIEV Symphony-Concerto for Cello and Orchestra, *Op.* 125

I. Andante
II. Allegro giusto
III. Andante con moto; Allegretto; Allegro marcato

INTERMISSION

DVOŘÁK Symphony No. 7, in D minor, *Op.* 70

I. Allegro maestoso
II. Poco adagio
III. Scherzo: Vivace: Poco meno mosso
IV. Finale: Allegro

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OVERTURE TO "LEONORE" NO. 3, *Op.* 72

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

The third "Leonore" Overture was composed in the year 1806 for the second production of "Fidelio" in Vienna.

The overture is scored for 2 flutes, 2 clarinets, 2 oboes, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, and strings.

WITHIN a few weeks of his death, Beethoven extracted from his confusion of papers the manuscript score of his opera *Fidelio* and presented it to Schindler with the words: "Of all my children, this is the one that cost me the worst birth-pangs, the one that brought me the most sorrow; and for that reason it is the one most dear to me."

The composer spoke truly. Through about ten years of his life, from 1803 or 1804, when he made the first sketches, until 1814 when he made the second complete revision for Vienna, he struggled intermittently with his only opera, worked out its every detail with intensive application. They were the years of the mightiest products of his genius. Between the *Fidelio* sketches are the workings out of the Fourth through the Eighth symphonies, the *Coriolanus* Overture and *Egmont* music, the Fourth and Fifth piano concertos, the Violin Concerto, the Razoumovsky Quartets. Into no one of these did he put more effort and painstaking care than he expended upon each portion of the opera, constructing it scene by scene in the order of the score, filling entire books with sketches. He was struggling first of all, of course, with his own inexperience of the theatre, the necessity of curbing his symphonic instincts and meeting the demands of that dramatic narrative which singers and "action" require.

The Overture to "Leonore" No. 3 retains all of the essentials of its predecessor, Leonore No. 2. There is the introduction, grave and song-

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ful, based upon the air of Florestan: *"In des Lebens Frühlingstagen,"* in which the prisoner sings sorrowfully of the darkness to which he is condemned, and dreams hopefully of the fair world outside. The main body of the Overture, which begins with the same theme (allegro) in both cases, rises from a whispering pianissimo to a full proclamation. The section of working out, or dramatic struggle, attains its climax with the trumpet call (taken directly from the opera, where the signal heard off stage, and repeated, as if closer, makes known the approach of the Governor, whereby the unjustly imprisoned Florestan will be saved from death). There follows a full reprise, a reversion to the dictates of symphonic structure which Beethoven had omitted in his second overture. Now he evidently felt the need of a full symphonic rounding out, delaying the entrance of the coda of jubilation which dramatic sequence would demand closely to follow the trumpet fanfare. Wagner reproached Beethoven for this undramatic reprise. But the subject had developed in Beethoven's imagination to a new and electrifying potency. The fanfare, simplified and more effectively introduced than in the previous version, is now softly answered by the joyful theme of Florestan and Leonore, used at this point in the opera. The composer, with that ability to sustain a mood which is beyond analysis, keeps the feeling of suspense, of mounting joy, which allows the listener no let-down before the triumphant climax of the coda. The air of Florestan is worked in at the end of the reprise, but in tempo as the music moves without interruption to its greatly expanded and now overwhelming coda. The overture in this, its ultimate form, shows in general a symphonic "tightening" and an added forcefulness. The introduction eliminates a few measures as compared with the "No. 2," the development many measures, in which music of the greatest beauty is discarded. Beethoven, having thus shortened his development, evens the total length by adding the reprise and enlarging the coda.

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SYMPHONY-CONCERTO FOR CELLO AND ORCHESTRA, *Op.* 125

By SERGE PROKOFIEV

Born in Sontsovka, Russia, April 23, 1891; died near Moscow, March 5, 1953

This work was originally called "Violoncello Concerto No. 2," later *"Sinfonia Concertante,"* and finally published as a "Symphony-Concerto." It was first performed by the Moscow Youth Orchestra on February 18, 1952, when Mstislav Rostropovich was the soloist and S. Richter the conductor. A later revision was performed after the composer's death, again by Rostropovich, in Copenhagen with the Danish Radio Orchestra. At the first performance in America the same cellist performed it with the New York Philharmonic Orchestra under the direction of Dimitri Mitropoulos on April 19, 1956.

The Symphony-Concerto is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 2 trumpets, 4 horns, 3 trombones and tuba, timpani, bass drum, small drum, tambourine, triangle, cymbals, celesta, and strings.

THE Symphony-Concerto gives a striking instance of Prokofiev's tendency to revise and rewrite his earlier works. He first sketched his Cello Concerto No. 1 in 1933, and did not complete his score until 1938. When it was first performed in America March 8, 1940, it had undergone further revisions and the addition of a cadenza. This performance was by the Boston Symphony Orchestra with Gregor Piatigorsky as soloist. Evidently still unsatisfied with the work, he recast its material between 1950 and 1952, changing the score enough to justify the title of a new work. Although the basic form of the movements

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and themes were retained, Prokofiev's colleague Rostropovich advised him on these transformations and it was he who received the dedication of the score. It was called the "Second Concerto" when Mitropoulos introduced it in New York, having presented in the previous week the Concerto No. 1. The later score is referred to by Nestyev in his biography of Prokofiev as the *"Sinfonia Concertante."* It was in 1959 that the score was published posthumously as "Symphony-Concerto." Since Rostropovich edited the music for publication, he presumably followed the composer's wishes in this final title. The three titles indicate the desire of Prokofiev to increase the symphonic aspect of the work which he has done at a greater length and with a larger orchestra, while not in any way diminishing the conspicuous solo part. [COPYRIGHTED]

THE SOLOIST

Samuel Mayes joined this Orchestra as Principal Cello in 1948 and played in Boccherini's Concerto in B-flat in that season. He has since appeared in Strauss' *Don Quixote* (1950), Kabalevsky's Concerto (1953), with Zino Francescatti in Brahms' Double Concerto (1956), in Bloch's Schelomo (1959), and Kabalevsky's Concerto in the season following.

Born in St. Louis, Mr. Mayes is the grandson of a Cherokee Indian. At the age of four, he studied cello with Max Steindel of the St. Louis Orchestra and appeared as soloist with that Orchestra at the age of eight. Entering the Curtis Institute at twelve, he studied with Felix Salmond. At eighteen, he joined the Philadelphia Orchestra and became first cellist three years later.

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SYMPHONY IN D MINOR, NO. 7, *Op.* 70

By ANTONÍN DVOŘÁK

Born in Mühlhausen, Bohemia, September 8, 1841; died in Prague, May 1, 1904

The Symphony in D minor, formerly known as the Second, was completed in Prague in sketch and score between mid-January and mid-March of 1885. The first performance was in London at a concert of the London Philharmonic Society on the April 22nd following, when the composer conducted. It was published by Simrock in Berlin before the year had ended as Symphony "No. 2." It was performed on the continent when Hans Richter conducted it in Vienna in January, 1887, and by Hans von Bülow in Berlin in 1889. The first performance in the United States was at a concert of the New York Philharmonic Society on January 9, 1886. Wilhelm Gericke introduced it to the concerts in Boston on October 22 of the same year.

The orchestra consists of 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones timpani and strings.

THIS Symphony was first published by Simrock shortly after its first performance as the second of five in what for years was accepted as the total number. A re-numbering of his works of which there were more than eight hundred, eventually became imperative owing to questions of scattered manuscripts, revisions, uncertainty as to date, and other confusing points.* About the symphonies there was no real problem. Dvořák had made his own notation: "This Symphony was published by Simrock as No. 2, but this is incorrect." He well knew that Simrock's "No. 3" among the familiar five actually preceded his "No. 2" in date of composition. Before the usual five there had been four symphonies, of which the first two remained unpublished and the

* Otakar Šourek, the late biographer of Dvořák, published a thematic catalogue in 1917. This has been revised and enlarged by Jarmil Burghauser, and published in Prague in 1960.

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succeeding two were posthumously published. This made the D minor Symphony the fifth according to Šourek, who included the posthumous symphonies, and the seventh according to Burghauser, who also included in his accounting the two early unpublished works. By this numeration the G major Symphony becomes No. 8, and the "New World" No. 9. Dvořák technically becomes one of the immortals who have made nine a mystical number.

Dvořák had a great ambition for special success in his D minor Symphony. He was already very popular in London and had been elected a member of the Philharmonic Society, whose history he was well aware was honorably connected with Beethoven's Ninth. Šourek remarks: "The request made by the London Philharmonic provided a welcome pretext for the early realization of a work which sooner or later would have had to be written." In other words, this score was the result of special planning. "Dvořák worked at the D minor Symphony with passionate concentration and in the conscious endeavor to create a work of noble proportions and content, which should surpass not only all that he had so far produced in the field of symphonic composition, but which was also designed to occupy an important place in world music."

There is more than one evidence of anticipation on the composer's part. He wrote to a friend, Antonín Rus, at the end of 1884: "Now I am occupied with my new Symphony for London, and wherever I go I have nothing else in mind but my work, which must be such as to make a stir in the world and God grant that it may!" He was stimulated by the then recent Third Symphony of Brahms for which he had boundless admiration, and also remembered that Brahms had expressed a confident hope that his next symphony after the one in D major would be "quite different." His publisher Simrock, having been told by Dvořák that he was making good progress with the new symphony,

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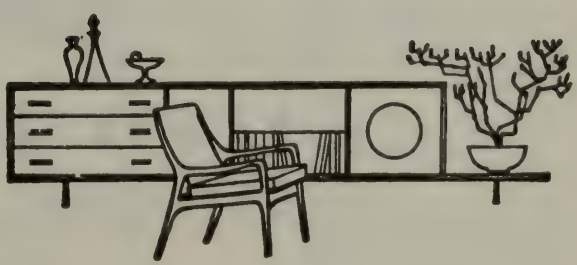
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was so interested in the work that he commissioned the violinist Leopold Auer to visit the composer in Prague to see how far it had progressed. On March 25, having finished his score, Dvořák had written to Simrock: "Whatever may befall the Symphony, it is, thank God!, completed. In London it is to be played for the first time on April 22, and I am curious as to the result." The Symphony was received with great acclaim in St. James Hall, and accounted at least as important as the *Stabat Mater.* The performance in Vienna under Richter was less successful, and caused Richter to apologize for the taste of that public as "something unaccountable." Von Bülow, however, carried it to a decided victory in Berlin in 1889. It was Bülow who referred to Dvořák as "Caliban" on account of his shaggy mane, and who described him to his wife as "a genius who looks like a tinker."

Simrock, in taking on the Symphony, complained that Dvořák's larger works did not sell, and offered him 3000 marks while asking for a new series of the more marketable Slavonic Dances. Dvořák's answering letter suggests the hard-headed peasant negotiating a shrewd deal in the market place.

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I should very much regret it if you were, so to speak, to force me into this position;

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"(3) Please remember that in my Slavonic Dances you have found a mine not lightly to be underestimated;

"(4) If we look at this from a common sense point of view, recon sidering all you have indicated in your last letter, it leads to the plain conclusion: that I should write no symphonies, no big vocal works and no instrumental music; only now and then perhaps a couple of 'Lieder,' 'Piano Pieces' and 'Dances' and I don't know what sort of 'publishable' things. Well, as an artist who wants to amount to something, I simply cannot do it! Indeed, my dear Friend, this is how I see it from my standpoint as an artist. . . . Please remember that I am a poor artist and father of family. . . ."

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DVOŘÁK Symphony No. 7, in D minor, Op. 70
V March 12

FAURÉ "Pelléas et Mélisande," Suite from the Incidental Music to Maeterlinck's Tragedy, Op. 80
IV January 29

FINE Notturno for Strings and Harp
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FRANCK Symphony in D minor
IV January 29

MAHLER Symphony No. 4, in G major (with Soprano Voice)
Soloist: VIRGINIA BABIKIAN III December 11

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Symphony-Concerto for Cello and Orchestra, Op. 125
Soloist: SAMUEL MAYES V March 12

RAVEL "Valses Nobles et Sentimentales"
IV January 29

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IV January 29

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II November 6

SHOSTAKOVITCH Symphony No. 10, in E minor, Op. 93
II November 6

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Eighty-Second Season, 1962-63

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LYRIC THEATRE BALTIMORE

Sunday Evening, March 17, at 8:30

PROKOFIEV "Classical" Symphony, Op. 25

I. Allegro
II. Larghetto
III. Gavotte
IV. Finale

LISZT Symphonic Poem No. 4, "Orpheus"

KODÁLY Suite from "Háry János"

I. Prelude - The Fairy Tale Begins
II. Viennese Musical Clock
III. Song
IV. The Battle and Defeat of Napoleon
V. Intermezzo
VI. Entrance of the Emperor and his Court

INTERMISSION

STRAUSS "Ein Heldenleben," Tone Poem, Op. 40

Violin Solo: JOSEPH SILVERSTEIN

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Eighty-Second Season, 1962-63

Boston Symphony Orchestra
Erich Leinsdorf, Music Director

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Monday Evening, March 18, at 8:30
Tuesday Evening, March 19, at 8:30

PROKOFIEV "Classical" Symphony, Op. 25

I. Allegro
II. Larghetto
III. Gavotte
IV. Finale

KODÁLY Suite from "Háry János"

I. Prelude - The Fairy Tale Begins
II. Viennese Musical Clock
III. Song
IV. The Battle and Defeat of Napoleon
V. Intermezzo
VI. Entrance of the Emperor and his Court

INTERMISSION

SCHUBERT Symphony in C major (Posthumous)

I. Andante; Allegro ma non troppo
II. Andante con moto
III. Scherzo
IV. Finale

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Eighty-Second Season, 1962-63

Boston Symphony Orchestra
Erich Leinsdorf, Music Director

PHILHARMONIC HALL, NEW YORK

Wednesday Evening, March 20, at 8:30
Fifth Program

LISZT — Symphonic Poem No. 4, "Orpheus"

PROKOFIEV — Symphony-Concerto for Cello and Orchestra, Op. 125

I. Andante
II. Allegro giusto
III. Andante con moto; Allegretto; Allegro marcato

INTERMISSION

SCHUBERT — Symphony in C major (Posthumous)

I. Andante; Allegro ma non troppo
II. Andante con moto
III. Scherzo
IV. Finale

Soloist

SAMUEL MAYES

Baldwin Piano

RCA Victor Records

Eighty-Second Season, 1962-63

Boston Symphony Orchestra
Erich Leinsdorf, Music Director

PHILHARMONIC HALL, NEW YORK

Friday Evening, March 22, at 8:30
Fifth Program

PROKOFIEV "Classical" Symphony, Op. 25

I. Allegro
II. Larghetto
III. Gavotte
IV. Finale

WILLIAM SCHUMAN Symphony No. 3

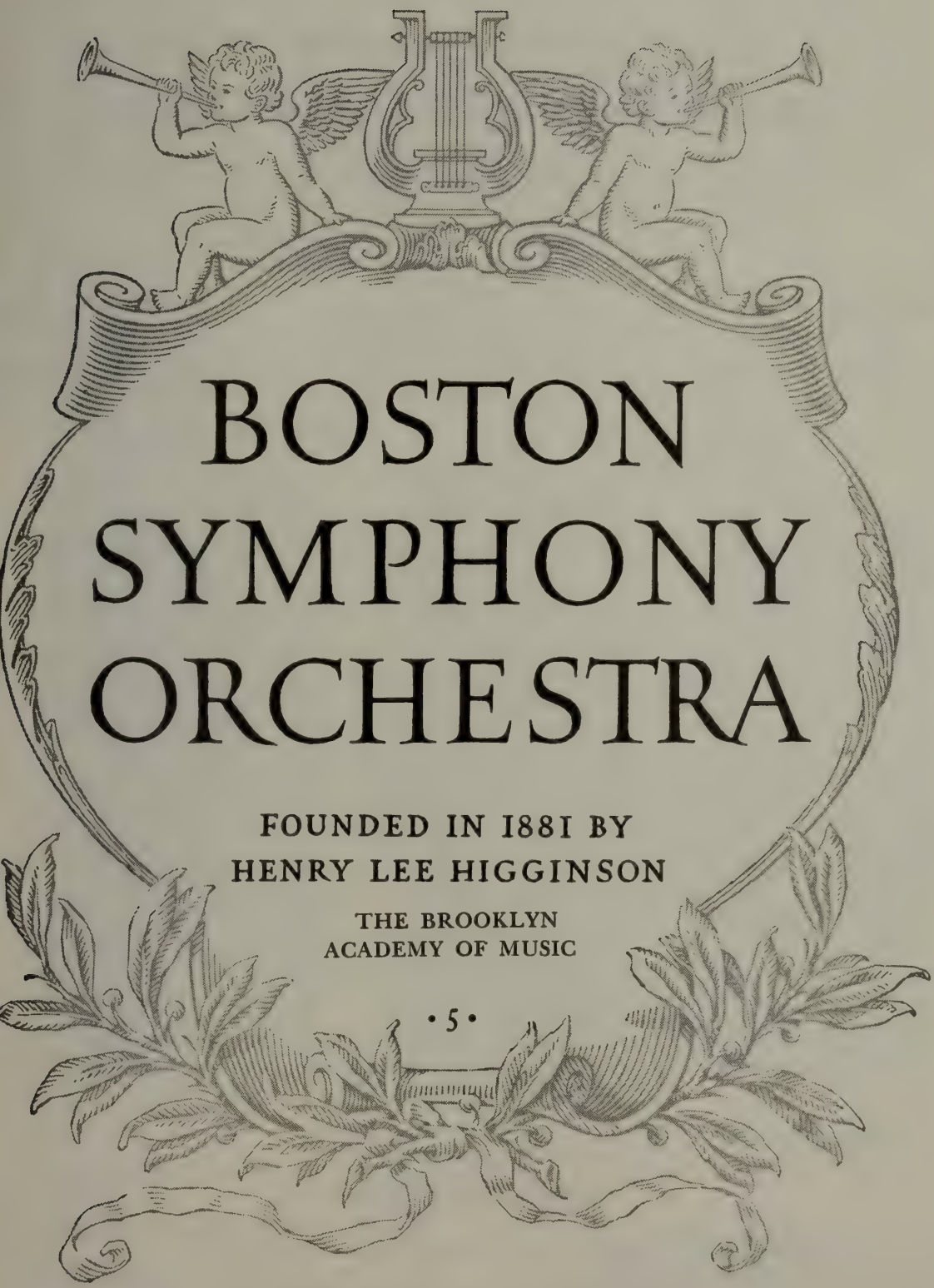
I. a. Passacaglia b. Fugue
II. b. Chorale b. Toccata

INTERMISSION

STRAUSS "Ein Heldenleben", Tone Poem, Op. 40

Violin Solo: JOSEPH SILVERSTEIN

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Boston Symphony Orchestra

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CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

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(Eighty-second Season, 1962–1963)

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Fifth Program

THURSDAY EVENING, MARCH 21, *at* 8:30 *o'clock*

PROKOFIEV "Classical" Symphony, *Op.* 25

I. Allegro
II. Larghetto
III. Gavotte
IV. Finale

PROKOFIEV Symphony-Concerto for Cello and Orchestra, *Op.* 125

I. Andante
II. Allegro giusto
III. Andante con moto; Allegretto; Allegro marcato

INTERMISSION

STRAUSS "Ein Heldenleben," Tone Poem, *Op.* 40

Violin Solo: JOSEPH SILVERSTEIN

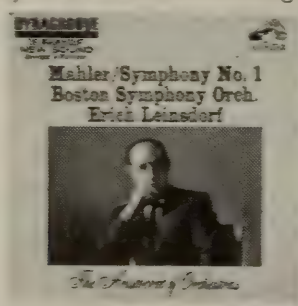
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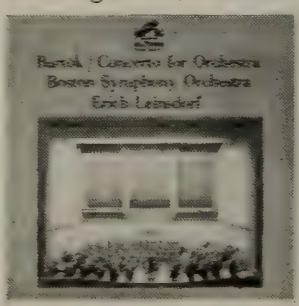
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"CLASSICAL" SYMPHONY, *Op.* 25

By SERGE PROKOFIEV

Born in Sontsovka, Russia, April 23, 1891; died near Moscow, March 5, 1953

The first performance of the *"Symphonie Classique"* was in Petrograd, April 21, 1918, the composer conducting. Prokofiev arrived in New York in September, and in December the Russian Symphony Orchestra in New York played this symphony for the first time in America. It was introduced at the Boston Symphony concerts January 26, 1927 by Serge Koussevitzky. The work is dedicated to Boris Assafieff, a writer on musical subjects whose pen name is "Igor Gleboff."

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

WRITTEN in 1916–17, considerably before "neo-classicism" set in, this symphony in miniature surely cannot be looked upon as a pledge to past ways. It might rather be considered a momentary dalliance with the eighteenth-century formula. It would probably be as mistaken to look for reverence in the *"Symphonie Classique"* as to look for irreverence in it. Let us say that the composer had a single and passing impulse to weave his own bright threads into an old pattern.

Prokofiev gives himself precisely the orchestra of Mozart or Haydn: he is punctilious in his formal procedure. He is also concise – so much so that the four movements occupy no more than eleven minutes – about half the usual duration of the symphonies which he took as model.

D major is the prevailing key. The first movement, with clipped phrases, *staccato* and to the point, sets forth its themes, its development, its recapitulation and coda, all complete. The *Larghetto* is in simple rondo form, beginning and ending with a charming pizzicato in the strings, *pianissimo,* a mere accompanying figure which nevertheless lingers in the memory. The theme and its development has a suggestion of eighteenth-century ornamentation, but is in less serious vein. Prokofiev departs from the letter rather than the spirit of his models in choosing a gavotte instead of the rigidly customary minuet. The Finale gives, naturally, a far greater freedom to his fancy, although he sets himself a first theme upon the common chord which his forebears might have found quite in order and to their own purposes. The working out, recapitulation, and coda are virtuously observed. The episodic byplay turns up a sauce of "modern" wit which the periwigged masters could scarcely have approved.

• •

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Nicolas Slonimsky has this opinion of the composer's motivation:

"When Prokofiev decided to write a symphony, his First, he chose the classical idiom, partly to prove that he knew his metier, partly to tease his detractors, but mostly out of desire to renovate, not to imitate, the classical form. Accordingly, he affixed the subtitle, "Classical," to his Symphony No. 1, op. 25. He wrote it in 1916–1917, fateful years for Russia, and conducted it for the first time at a concert in Petrograd — at that time a desolate, famine-stricken city — on April 21, 1918. Shortly afterwards he left Petrograd and Russia, arriving in America by the route of the Pacific Ocean, and then going to Europe.

"The Classical Symphony in D major has an unmistakable something which is the essence of Prokofiev. There is no difficulty for Prokofiev to write in the classical style, if classicism means tonality, definite metrical structure and strong sense of form. Even the waggishness of Prokofiev's humor is classical, in the manner of Mozart and Haydn, rather than romantic à la Schumann. Prokofiev is a believer in architectonic construction, and is strongly anti-impressionist. It would be unnatural for Debussy to write a Classical Symphony, but for Prokofiev it was almost inevitable that he should have written one. It seems gratuitous, therefore, to suggest that he consciously tried to imitate Mozart, or any other model. For the Classical Symphony is not an imitation, but an augmentation, an enhancement of a style that is flexibly classical rather than stagnantly academic."

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SYMPHONY-CONCERTO FOR CELLO AND ORCHESTRA, *Op.* 125

By SERGE PROKOFIEV

Born in Sontsovka, Russia, April 23, 1891; died near Moscow, March 5, 1953

This work was originally called "Violoncello Concerto No. 2," later *"Sinfonia Concertante,"* and finally published as a "Symphony-Concerto." It was first performed by the Moscow Youth Orchestra on February 18, 1952, when Mstislav Rostropovich was the soloist and S. Richter the conductor. A later revision was performed after the composer's death, again by Rostropovich, in Copenhagen with the Danish Radio Orchestra. At the first performance in America the same cellist performed it with the New York Philharmonic Orchestra under the direction of Dimitri Mitropoulos on April 19, 1956.

The Symphony-Concerto is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 2 trumpets, 4 horns, 3 trombones and tuba, timpani, bass drum, small drum, tambourine, triangle, cymbals, celesta, and strings.

THE Symphony-Concerto gives a striking instance of Prokofiev's tendency to revise and rewrite his earlier works. He first sketched his Cello Concerto No. 1 in 1933, and did not complete his score until 1938. When it was first performed in America March 8, 1940, it had undergone further revisions and the addition of a cadenza. This performance was by the Boston Symphony Orchestra with Gregor Piatigorsky as soloist. Evidently still unsatisfied with the work, he recast its material between 1950 and 1952, changing the score enough to justify the title of a new work. Although the basic form of the movements

TANGLEWOOD

The BERKSHIRE FESTIVAL by the Boston Symphony Orchestra, Erich Leinsdorf, Music Director, will take place in Tanglewood, Lenox, Massachusetts, from July 5 through August 25, 1963, with concerts each Friday and Saturday evening, and Sunday afternoon. There will be two weeks of Mozart programs, one of music by Bach and Haydn, and five weeks of concerts by the full Orchestra. A feature of the repertory will be music by Prokofiev in observance of the tenth anniversary of his death.

The BERKSHIRE MUSIC CENTER, maintained by the Orchestra at Tanglewood for the advanced study of music, will have Mr. Leinsdorf as its Director and will hold its twenty-first session from June 30 through August 25.

For the programs of the Berkshire Festival or the catalogue of the Berkshire Music Center, please address Berkshire Music Center, Symphony Hall, Boston 15, Massachusetts.

and themes were retained, Prokofiev's colleague Rostropovich advised him on these transformations and it was he who received the dedication of the score. It was called the "Second Concerto" when Mitropoulos introduced it in New York, having presented in the previous week the Concerto No. 1. The later score is referred to by Nestyev in his biography of Prokofiev as the *"Sinfonia Concertante."* It was in 1959 that the score was published posthumously as "Symphony-Concerto." Since Rostropovich edited the music for publication, he presumably followed the composer's wishes in this final title. The three titles indicate the desire of Prokofiev to increase the symphonic aspect of the work which he has done at a greater length and with a larger orchestra, while not in any way diminishing the conspicuous solo part. [COPYRIGHTED]

THE SOLOIST

Samuel Mayes joined this Orchestra as Principal Cello in 1948 and played in Boccherini's Concerto in B-flat in that season. He has since appeared in Strauss' *Don Quixote* (1950), Kabalevsky's Concerto (1953), with Zino Francescatti in Brahms' Double Concerto (1956), in Bloch's Schelomo (1959), and Kabalevsky's Concerto in the season following.

Born in St. Louis, Mr. Mayes is the grandson of a Cherokee Indian. At the age of four, he studied cello with Max Steindel of the St. Louis Orchestra and appeared as soloist with that Orchestra at the age of eight. Entering the Curtis Institute at twelve, he studied with Felix Salmond. At eighteen, he joined the Philadelphia Orchestra and became first cellist three years later.

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"EIN HELDENLEBEN" ("A HERO'S LIFE") TONE POEM, *Op.* 40

By RICHARD STRAUSS

Born in Munich, June 11, 1864; died in Garmisch, September 8, 1949

From the beginning of August until the end of December, 1898, in Charlottenburg, Strauss began and completed this Tone Poem. The dedication was to "Willem Mengelberg and the Concertgebouw Orchestra in Amsterdam." The first performance was at Frankfort-on-the-Main, March 3, 1899, when Strauss conducted from the manuscript. The music was published in the same month.

The instrumentation is lavish: 3 flutes and piccolo, 3 or 4 oboes and English horn, clarinet in E-flat, 2 clarinets in B-flat, bass clarinet, 3 bassoons and double-bassoon, 8 horns, 5 trumpets, 3 trombones, tenor tuba, bass tuba, kettledrums, bass drum, snare drum, side drum, cymbals, 2 harps, and strings (much divided).

The first performance in America was by the Chicago Orchestra, Theodore Thomas conducting, March 9, 1900. The first performance by the Boston Symphony Orchestra was on December 6, 1901,

THE score divides into six parts:

The Hero — The Hero's Adversaries — The Hero's Helpmate — The Hero's Battlefield — The Hero's Works of Peace — The Hero's Release from the World, and the Fulfillment of his Life.



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As *Don Quixote* is an extension of the variation form, and *Till* maintains the skeleton of a rondo, *Ein Heldenleben* has been described by analysts as a vast symphonic movement. The first two parts may be called the first subject elaborately laid out with many subsidiary themes: the "Hero's Helpmate" provides the contrasting second subject; the "Battlefield" is the working out of these themes, culminating in a sort of recapitulation; the last two sections are as a coda of extreme length.

I. The Hero. – The Hero's principal theme is stated at once by the horns and strings – broad and sweeping with wide skips – full of energy and assurance. If this particular Tone Poem is a character study rather than a narration, it cannot be expected that the composer draw his hero complete in the first outline. As the complex of the score is built up with numerous derivative phrases and secondary themes, the character gains appreciably in stature and dignity (the picture is to become still more full-rounded as the hero is presented in relation to life, ennobled by love, hardened by attack, exalted by achievement, ultimately mellowed and reconciled to his environment by the finer qualities which his soul's growth has attained). The section ends with a thunderous assertion of power, after which the ensuing complaints of his antagonists, mean and carping, sound petty indeed.

II. The Hero's Adversaries. – This picture was drawn too sharply in the judgment of the early hearers of *Ein Heldenleben.* Strauss went so far in depicting their whining stupidities that the composer's unshakable enthusiasts felt called upon to draw a new definition for "beauty," a new boundary for permissible liberties in descriptive suggestion. The themes of the hero's critics are awkward and sidling; in the wood wind *"scharf," "spitzig," "schnarrend,"* in the bass grubby and sodden. The hero's answering comment is disillusioned, saddened, but at last he is goaded to an emphatic and strong retort.

There seems to be only one other case in history where a composer openly mocks his critics in his music – the case of Wagner and his Beckmesser.

III. The Hero's Helpmate. – As with his hero, Strauss unfolds his heroine gradually, in the course of his development. Her voice (which is that of the violin solo in increasingly ornate cadenzas) is at first capricious and wilful – refuses to blend and become one with the music the orchestra is playing. But gradually the pair reach a harmonious understanding. Their two voices become one as the score grows richer in texture and develops a love song in which the orchestra builds up a lyric opulence and tonal splendor such as none but Strauss could achieve. At a point where the music rests upon a soft chord long held, the theme of the adversaries is heard, as if in the distance.

IV. The Hero's Battlefield. — A trumpet fanfare (off stage at first) breaks the glamorous spell with a challenge to battle, which is soon raging with every ounce of Strauss's technique of color, his prodigious contrapuntal resource called into play. The hero is assailed with drums and brass in assembled array; but his theme retorts with proud assurance of strength, further fortified in a repetition of the love music which has gone before. Again the orchestra rises to a full and impressive climax — a song of triumph.

V. The Hero's Works of Peace. — But triumph of this sort is without lasting satisfaction. The music from this point grows less exultant, becomes more reflective and "inward," seeking deeper currents. The hero's "works of peace" are recalled in themes from Strauss's earlier works: phrases are heard from *Don Juan, Zarathustra, Tod und Verklärung, Don Quixote, Macbeth, Guntram, Till Eulenspiegel,* and the song *Traum durch die Dämmerung.* The beloved consort is also remembered. The cunning skill of the composer in weaving a string of unrelated subjects into a continuous and plausible musical narrative is a passing Straussian wonder.

VI. The Hero's Release from the World, and the Fulfillment of His Life. — There is a final conflict with the forces of hate, but this time it is soon resolved. The protagonist has as last found peace with himself. There are flitting recollections of his past life, but placid resignation now possesses him. The music at last sublimates on themes of the hero, through which the violin solo is intertwined.

Strauss's audiences and critics have too long been bothered by the evidence of the allusions listed above that the composer was describing himself all along, erecting in this score a monument to his own conceit. All introspective fiction is autobiographical, and Strauss could not have immersed himself so completely into his epic without portraying his own character. His real offense was in openly admitting and vaunting the fact. Shocking audacities have a way of losing their edge and interest as the next generation, and the next, come along. All that is finally asked is the worth of the music — as music.

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LIST OF WORKS

Performed in the Brooklyn Series

DURING THE SEASON 1962–1963

BARTÓK Concerto No. 2 for Piano and Orchestra
Soloist: GEZA ANDA — II November 29

BEETHOVEN Symphony No. 5, in C minor, Op. 67
II November 29

BRAHMS Variations on a Theme of Haydn, Op. 56a
I October 25

DVOŘÁK Symphony No. 7, in D minor, Op. 70
IV February 21

KODÁLY Suite from the Comic Opera, "Háry János"
IV February 21

LEES Violin Concerto
Soloist: HENRYK SZERYNG — IV February 21

MAHLER Symphony in D major, No. 1
I October 25

MENDELSSOHN . . . Overture to "A Midsummer Night's Dream," Op. 21
III January 10

MOZART Piano Concerto No. 24, in C minor, K. 491
Soloist: GABRIEL TACCHINO — III January 10

PROKOFIEV "Classical" Symphony, Op. 25
V March 21

Overture to "War and Peace" (Opera after Leo Tolstoi), Op. 91
I October 25

Symphony-Concerto for Cello and Orchestra, Op. 125
Soloist: SAMUEL MAYES — V March 21

SCHOENBERG "Verklärte Nacht" ("Transfigured Night"), String Sextet, Op. 4, arranged for String Orchestra
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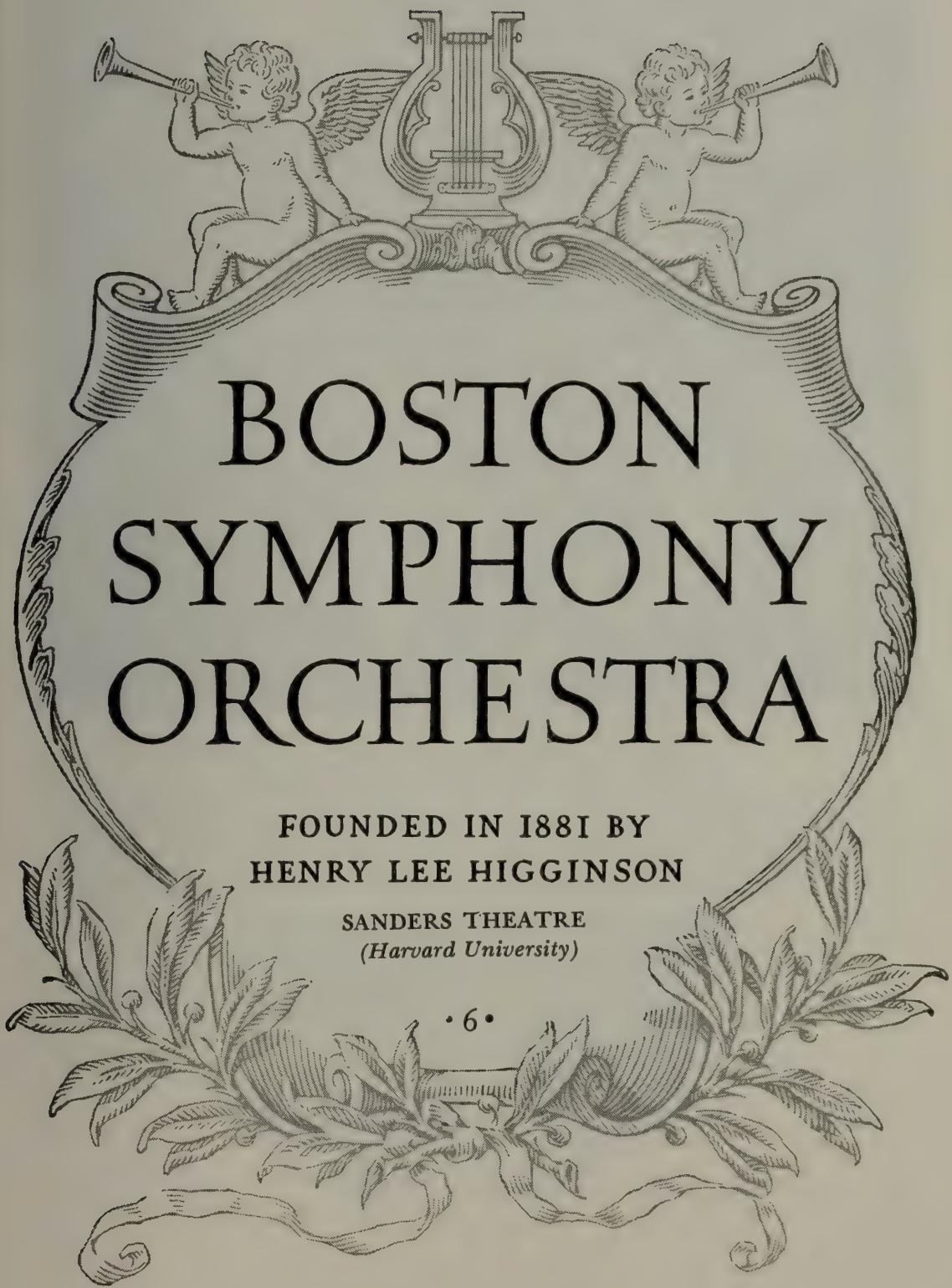
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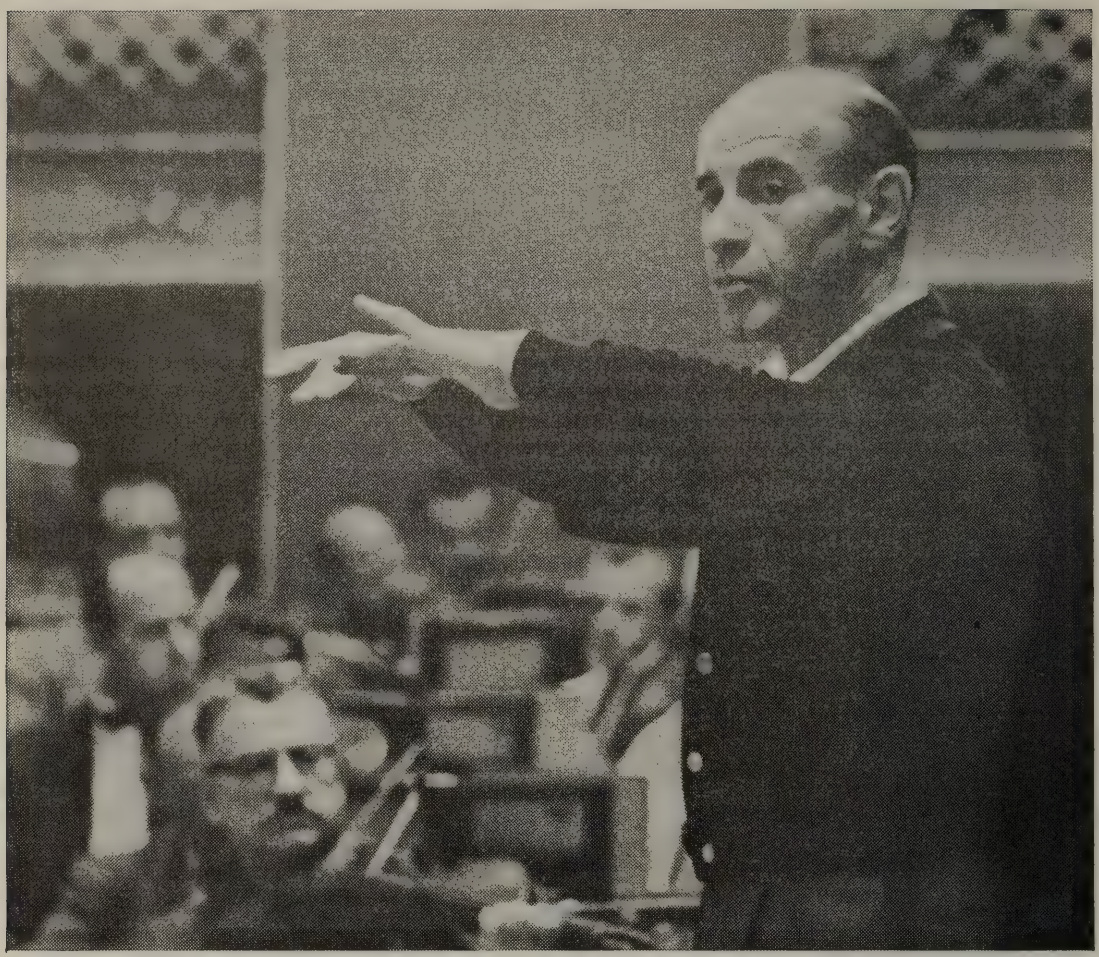
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PROKOFIEV Symphony-Concerto for Cello and Orchestra, *Op.* 125

I. Andante
II. Allegro giusto
III. Andante con moto; Allegretto; Allegro marcato

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SCHUBERT Symphony in C major (Posthumous)

I. Andante; Allegro ma non troppo
II. Andante con moto
III. Scherzo
IV. Finale

SOLOIST
SAMUEL MAYES

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By SERGE PROKOFIEV

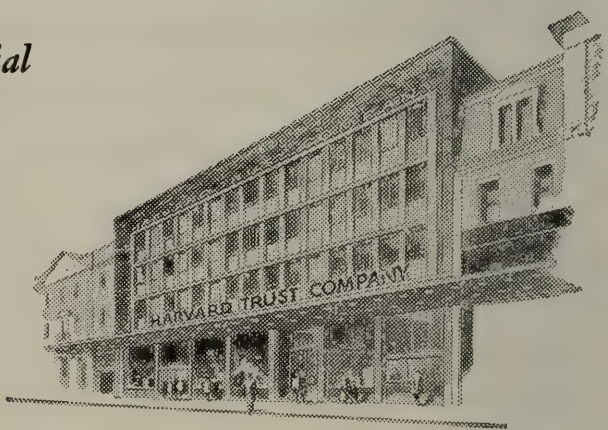
Born in Sontsovka, Russia, April 23, 1891; died near Moscow, March 5, 1953

This work was originally called "Violoncello Concerto No. 2," later *"Sinfonia Concertante,"* and finally published as a "Symphony-Concerto." It was first performed by the Moscow Youth Orchestra on February 18, 1952, when Mstislav Rostropovich was the soloist and S. Richter the conductor. A later revision was performed after the composer's death, again by Rostropovich, in Copenhagen with the Danish Radio Orchestra. At the first performance in America the same cellist performed it with the New York Philharmonic Orchestra under the direction of Dimitri Mitropoulos on April 19, 1956.

The Symphony-Concerto is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 2 trumpets, 4 horns, 3 trombones and tuba, timpani, bass drum, small drum, tambourine, triangle, cymbals, celesta, and strings.

THE Symphony-Concerto gives a striking instance of Prokofiev's tendency to revise and rewrite his earlier works. He first sketched his Cello Concerto No. 1 in 1933, and did not complete his score until 1938. When it was first performed in America March 8, 1940, it had undergone further revisions and the addition of a cadenza. This performance was by the Boston Symphony Orchestra with Gregor Piatigorsky as soloist. Evidently still unsatisfied with the work, he recast its material between 1950 and 1952, changing the score enough to justify the title of a new work. Although the basic form of the movements

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and themes were retained, Prokofiev's colleague Rostropovich advised him on these transformations and it was he who received the dedication of the score. It was called the "Second Concerto" when Mitropoulos introduced it in New York, having presented in the previous week the Concerto No. 1. The later score is referred to by Nestyev in his biography of Prokofiev as the *"Sinfonia Concertante."* It was in 1959 that the score was published posthumously as "Symphony-Concerto." Since Rostropovich edited the music for publication, he presumably followed the composer's wishes in this final title. The three titles indicate the desire of Prokofiev to increase the symphonic aspect of the work which he has done at a greater length and with a larger orchestra, while not in any way diminishing the conspicuous solo part. [COPYRIGHTED]

THE SOLOIST

Samuel Mayes joined this Orchestra as Principal Cello in 1948 and played in Boccherini's Concerto in B-flat in that season. He has since appeared in Strauss' *Don Quixote* (1950), Kabalevsky's Concerto (1953), with Zino Francescatti in Brahms' Double Concerto (1956), in Bloch's Schelomo (1959), and Kabalevsky's Concerto in the season following.

Born in St. Louis, Mr. Mayes is the grandson of a Cherokee Indian. At the age of four, he studied cello with Max Steindel of the St. Louis Orchestra and appeared as soloist with that Orchestra at the age of eight. Entering the Curtis Institute at twelve, he studied with Felix Salmond. At eighteen, he joined the Philadelphia Orchestra and became first cellist three years later.

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SYMPHONY IN C MAJOR (POSTHUMOUS)

By FRANZ SCHUBERT

Born in Lichtenthal, Vienna, January 31, 1797; died in Vienna, November 19, 1828

This posthumous Symphony was composed in 1828. What was probably its first performance was given at the Gewandhaus in Leipzig, March 21, 1839, Felix Mendelssohn conducting. The first performance in America was by the Philharmonic Society in New York, January 11, 1851. The first performance in Boston was on October 6, 1852, with a small orchestra led by Mr. Suck. The most recent performances at the Friday and Saturday concerts of the Boston Symphony Orchestra were on October 31–November 1, 1958.

Schubert's posthumous Symphony in C major has been variously numbered. After the accepted six there were two more — this one and the "Unfinished" Symphony. Since the great C major Symphony was composed last, it has been called No. 8; since it was discovered before the "Unfinished" it has been called by others No. 7. By the inclusion of sketches for symphonies in D and in E minor-major, it has been numbered "9" and "10." The cautious chronicler avoids argument and gives it no number.

The Symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani and strings.

IT was 124 years ago that this symphony was resurrected and performed in Leipzig, at which time eleven years had passed since the composition of the symphony and the death of its composer.

Schubert turned out six symphonies in his earlier composing years,

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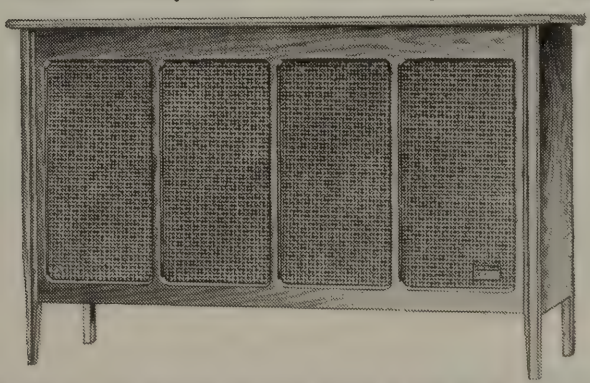
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from the time that, as a pupil of sixteen at the Konvikt (the school of the Imperial Choir at Vienna) he filled sheets with ready music for the small school orchestra in which he was a violinist. In 1816 he wrote his Fourth ("Tragic") Symphony and his Fifth (without trumpets and drums); in 1818, reaching his twenty-first year, he produced his Sixth in C major, still for a small orchestra. These three works, containing many of the beautiful pages characteristic of the young Schubert, were yet modest in design, having been planned for the immediate uses of the "Amateur Society," the outgrowth of a friendly quartet which had long met as such in his father's house.

Having come of age, the young man turned his musical thoughts away from symphonies, a form which he fulfilled only twice in the remainder of his life.* In 1822 he wrote another, or at least two movements of another. The "Unfinished" Symphony may be said to be the first which Schubert wrote entirely to the prompting of his free musical inclinations, and not to the constricted proportions of a group of

* He did make, in 1821, a complete outline of a symphony in E minor-E major with the notation and scoring only partly filled in. The symphony was performed in Vienna in the season 1934–1935 by Felix Weingartner. A "Gastein" Symphony, vaguely referred to in the correspondence, remains a legend, for no trace of it has been found. There are no grounds for considering the Piano Duo in C major as a draft for this Symphony. Maurice Brown, in his "Critical Biography" of Schubert, summons plausible evidence to show that the "Gastein" was in reality an early sketch for the great C major Symphony.

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half-skilled friends who could with difficulty muster a trumpeter or a set of kettledrums. Anselm Hüttenbrenner, to whom he dispatched the score for the Styrian Society at Gratz, casually laid the unplayed symphony in a drawer and forgot it. This indifference did not visibly disturb the composer, to whom the act of creation seems always to have been infinitely more important than the possibilities (which were usually meagre enough) of performance or recognition. Once more, six years later, Schubert spread his symphonic wings, this time with no other dictator than his soaring fancy. Difficulty, length, orchestration, these were not ordered by the compass of any orchestra he knew. Schubert in his more rarefied lyrical flights composed far above the heads of the small circle of singers or players with whom his music-making was identified. Consciously or unconsciously, he wrote at those times for the larger world he never encountered in his round of humble dealings and for coming generations unnumbered. In this wise did the symphony in C major come into being — the symphony which showed a new and significant impulse in a talent long since of immortal stature; the symphony which it became the privilege and triumph of Schumann to resurrect years later, and make known to the world.

Expressions of opinion by Schubert on his works are here, as elsewhere, scanty and unreliable. It is known that he presented the score to the Philharmonic Society in Vienna. The parts were actually written

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out and distributed, and the symphony tried in rehearsal. "The Symphony was soon laid aside," so reports Schubert's early biographer, Kreissle von Hellborn, who in 1861 first published his findings of Schubert's life after consultation with those who knew and remembered him. The score was found to be "too long and difficult, and Schubert advised them to accept and perform in its stead his Sixth Symphony (also in C)." The tale has been doubted, but it is easy to believe – not that the composer had any qualms about the essential practicability of his score – but that he hastily withdrew his Pegasus before its wings could be entirely clipped by the pedestrian *Gesellschaft*. A symphony in C major was performed by the Society a month after Schubert's death (December 14, 1828) and repeated in March, 1829. Whether it was the great "C major" or the Sixth Symphony in the same key is a point which will never be cleared up. In any case, Schubert's last Symphony was unperformed in his lifetime and lay in oblivion until ten years afterwards, when Schumann visited Vienna and went through a pile of manuscripts then in possession of Franz's brother, Ferdinand Schubert, fastened upon the C major symphony, and sent a copied score with all dispatch to his friend Mendelssohn, who was then the conductor at Leipzig. Mendelssohn was enthusiastic – as enthusiastic perhaps as his nature permitted, although beside the

TANGLEWOOD

The BERKSHIRE FESTIVAL by the Boston Symphony Orchestra, Erich Leinsdorf, Music Director, will take place in Tanglewood, Lenox, Massachusetts, from July 5 through August 25, 1963, with concerts each Friday and Saturday evening, and Sunday afternoon. There will be two weeks of Mozart programs, one of music by Bach and Haydn, and five weeks of concerts by the full Orchestra. A feature of the repertory will be music by Prokofiev in observance of the tenth anniversary of his death.

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For the programs of the Berkshire Festival or the catalogue of the Berkshire Music Center, please address Berkshire Music Center, Symphony Hall, Boston 15, Massachusetts.

winged words of Schumann on the same subject his written opinion as expressed to Moscheles sounds cool and measured: "We recently played a remarkable and interesting symphony by Franz Schubert. It is, without doubt, one of the best works which we have lately heard. Bright, fascinating and original throughout, it stands quite at the head of his instrumental works." The performance at the Gewandhaus (March 21, 1839) was a pronounced success and led to repetitions (there were cuts for these performances).* Mendelssohn urged the score upon the secretary of the Philharmonic Society in London, and attempted to put it on a program when he visited England. The players found this straightforward music unreasonably difficult and laughed at the oft-repeated triplets in the finale; Mendelssohn forthwith withdrew the score, which was not heard in England until many years later (April 5, 1856); even then, it was finally achieved by performances in two installments of two movements at each concert. It is said that

* Yet a reviewer of the first performance wrote that the work lasted "five minutes less than an hour." Eugene Goossens once wrote: "Its heavenly, but rather excessive length has often brought up the vexed question of 'cuts,' and even the purists admit that the work does not suffer to a noticeable degree by judicious pruning of the slow movement and finale. I use the word 'judicious,' for there are only two 'cuts' possible which do not in any way disturb the shape or development of the movement in question. Preferably, however, let us have it unmutilated —" (Chesterian, November, 1928).

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a similar derision from the players in Paris also met Habeneck's efforts to introduce the symphony there. It may seem puzzling that these famous triplets, to a later posterity the very stuff of swift impulsion, a lifting rhythm of flight, could have been found ridiculous. But a dull and lumbering performance might well turn the constantly reiterated figure into something quite meaningless. The joke lay, not in the measures themselves, but in the awkward scrapings of the players who were deriding them. The work, thus put aside in England for some fifteen years, meanwhile found its first American performance by the Philharmonic Society in New York (January 11, 1851), Mr. Eisfeld conducting. It had been published a year previous.

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Symphony No. 41, in C major, "Jupiter," K. 551
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PROKOFIEV Symphony-Concerto for Cello and Orchestra, Op. 125
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VI March 26

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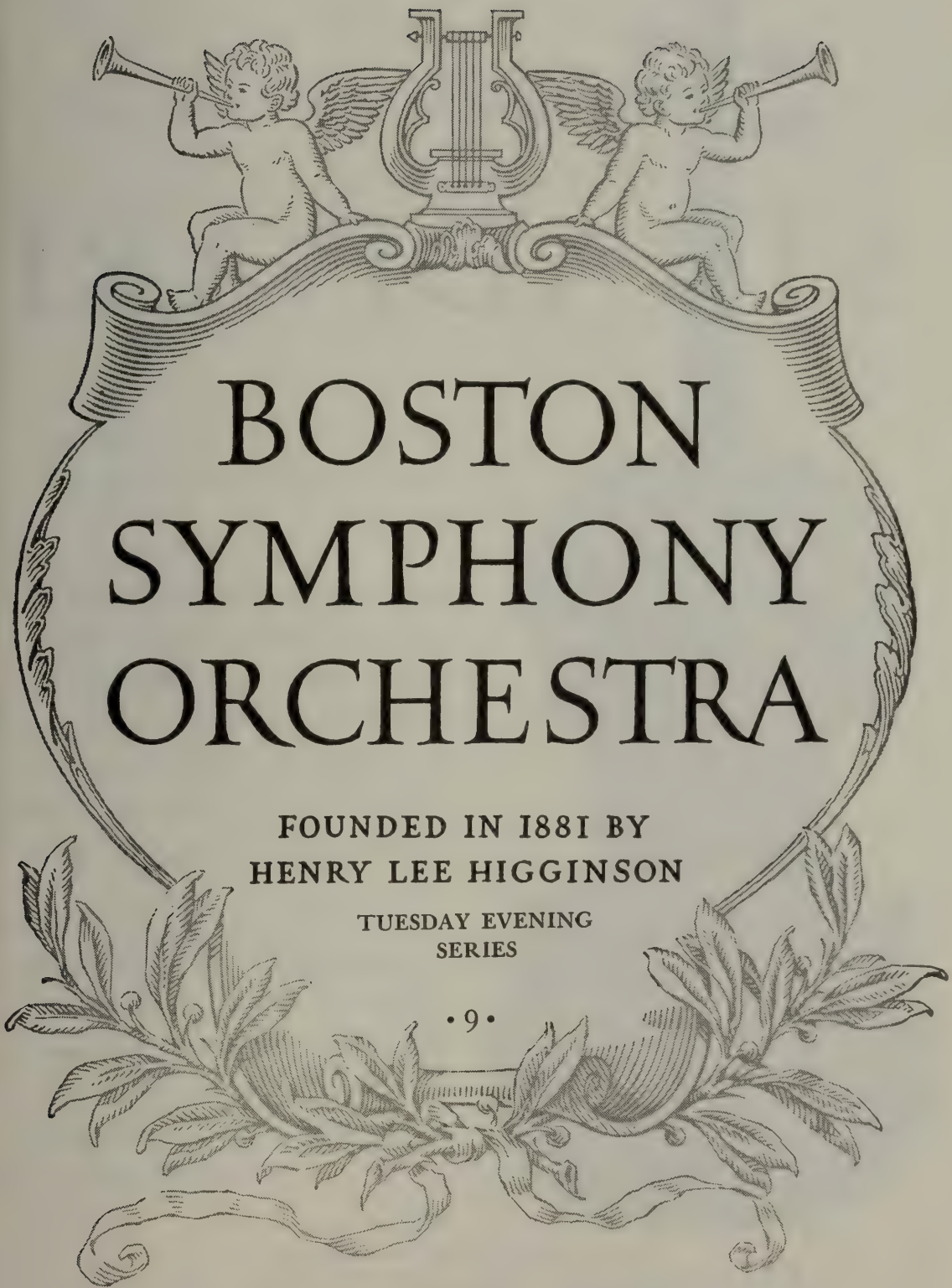
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EXHIBITION

The exhibition of paintings which opens this week has been loaned by the Gallery of Tyringham, Massachusetts. The paintings are by John D. Maziarz and Harry Lane.

• •

TO TEACH AND TO BE TAUGHT

By LOUIS CHAPIN

(Christian Science Monitor, February 19, 1963)

Erich Leinsdorf, it is quite clear, is not preparing for his duties and opportunities as director of the Berkshire Music Center in any perfunctory way. At a recent press conference he gave thoughtful shape to some of the ideas and plans which he has been mulling during the twenty-two months since his appointment.

While the general structure of the summer music school operated at Tanglewood by the Boston Symphony is not changing conspicuously, this is evidently a time of reevaluation, concerning which Mr. Leinsdorf is easily articulate.

He intends that Tanglewood should cooperate with music schools ("it is not a school") to discover its best way of filling out an educational system which tends toward acceleration.

"The art of music needs constant growth. We can do our best, I think, by getting hold of young musicians between their schools and their careers. So many of them jump right into giving concerts with little or no apprenticeship.

"We're planning a symposium of leading educators at Tanglewood just after we open this summer's session, to discuss where our biggest contribution lies. This will not be a pasteboard board."

Already certain shifts of emphasis are

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under way. One of them would give more importance to small ensembles. "The central avenue," says Mr. Leinsdorf, "will be chamber music. From there the student can make up his mind which direction is best for him—toward solo work, orchestral playing, or staying with chamber music.

"This means, too, that while we don't plan necessarily to reduce the enrollment at Tanglewood, we want to rule out compromises on quality. All students from now on will be auditioned directly; we will not accept them on somebody else's recommendation."

He explained that auditions will be set up in connection with the Boston Symphony's forthcoming transcontinental tour. Richard Burgin, the Orchestra's associate conductor, will assist in meeting with applicants.

• •

Mr. Leinsdorf expects to take active part in the conducting department, in cooperation with Mr. Burgin, and to be sure that only thoroughly secure conductors are given time with the student orchestra. He is also sending choral conductors to class with their orchestral counterparts, to learn the essentials of a communicative beat:

"It doesn't matter what they do with their extremities, but how they make people sing and play."

As to composition, the Fromm Foundation program this year will include a "performance coordinator" to aid student composers in making best use of the available performers. Mr. Leinsdorf is pleased at the possibilities of special emphasis through the teaching of Gunther Schuller, "with one foot in jazz," and Yinnos Xenakis, active in electronic music.

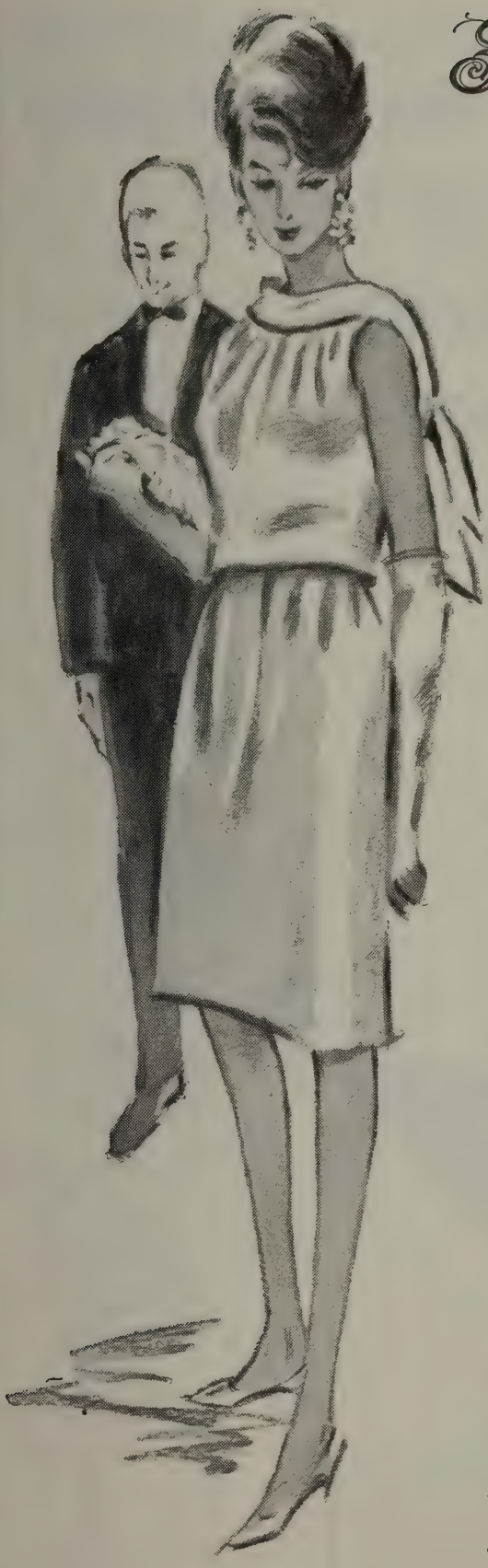
Even with the newly underlined interest in technical quality, the amateur—and the department of listening and analysis which is designed for him—has not been forgotten. As a matter of fact, Mr. Leinsdorf sees the best elements of amateurism as needed to broaden and deepen an over-tightened sequence of specialized education and specialized performance.

"We are faced," he says, "with a division between the professional and the listener. Besides, our community orchestras must have practicing amateurs.

"In this first summer, I hope to keep in mind what Schönberg once wrote on a title-page: 'This book I learned from my pupils.'" Mr. Leinsdorf indeed seems ready to teach and to be taught.



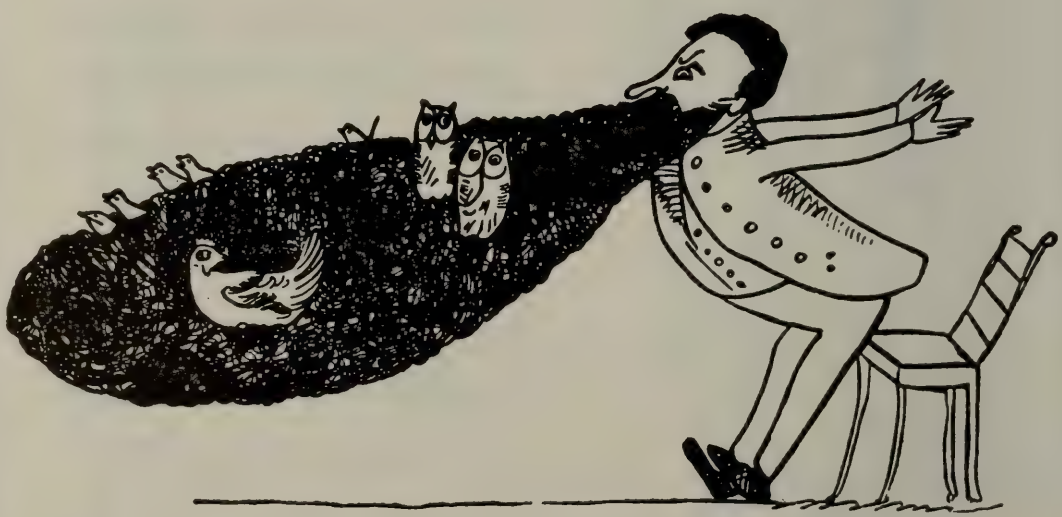
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Ninth Program

TUESDAY EVENING, APRIL 2, *at* 8:30 *o'clock*

PIERRE MONTEUX, *Guest Conductor*

BEETHOVEN Overture to "King Stephen" in E-flat major, *Op.* 117

BEETHOVEN Symphony No. 6, in F major, "Pastorale," *Op.* 68

I. Awakening of serene impressions on arriving in the country: Allegro ma non troppo
II. Scene by the brookside: Andante molto moto
III. Jolly gathering of country folk: Allegro; in tempo d'allegro; Thunderstorm; Tempest; Allegro
IV. Shepherd's Song: Gladsome and thankful feelings after the storm: Allegretto

INTERMISSION

DEBUSSY Excerpts from "Le Martyre de Saint Sébastien" (Mystery Play by Gabriele d'Annunzio)

I. Prelude: The Court of the Lilies
II. Dance of Ecstasy and Finale from Act I
III. The Passion (Act III, Scene 4)
IV. The Good Shepherd (Prelude to Act IV)

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III. Passacaglia

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OVERTURE TO "KING STEPHEN," *Op.* 117

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

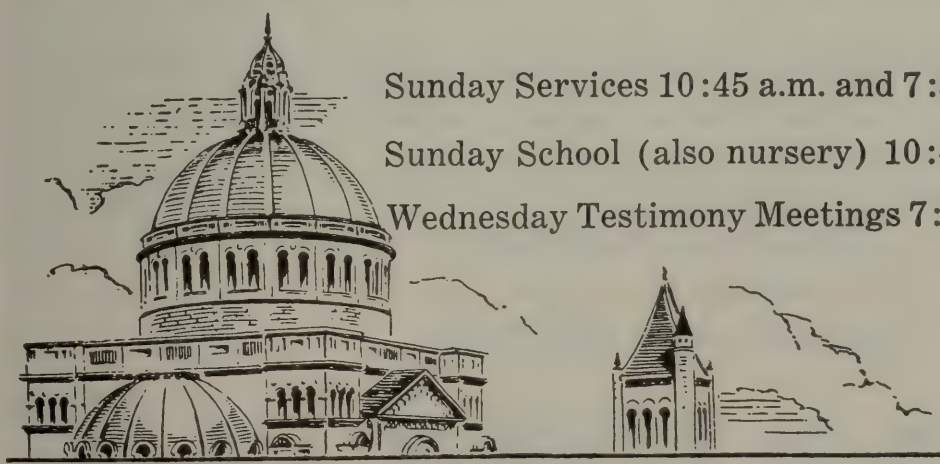
Composed in 1811, the Overture to *"König Stefan"* was first performed in Budapest on February 9, 1812.

The Overture was performed at the Boston Symphony Orchestra concerts in 1883, 1885, 1894, 1896, 1901, 1911 and 1919. This last performance, on November 14–15, 1919, was conducted by Pierre Monteux.

The Overture calls for 2 flutes, 2 clarinets, 2 oboes, 2 bassoons and contra-bassoon, 4 horns, 2 trumpets, timpani and strings.

WHEN the new theatre at Budapest was being completed, Beethoven was asked to supply music for its opening. He responded by composing overtures and incidental music, including choruses, for two dramatic pieces called a *Vorspiel* and *Nachspiel.* Both plays were written for the occasion by Augustus von Kotzebue. Heinrich von Collin, the author of *Coriolan,* for which Beethoven had already composed an overture, had been asked to contribute the plays but refused. Kotzebue, the more prolific writer of two hundred plays, accepted the commission. The prelude was called *"Ungerns erster Wohlthäter"* ("Hungary's First Benefactor"), and the second piece, *"Die Ruinen von Athen"* ("The Ruins of Athens"). The first drama presented King Stephen as ruler

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of Hungary on a battlefield near Budapest, seated upon a throne and surrounded by his nobles. His enemy Gyula had been defeated in battle and was brought in in chains, but was pardoned by the King who was at the point of embracing Christianity. A golden crown sent by the Pope was brought in by Ambassadors and placed upon his brow. It was in the year 1000 that Stephen was so honored by Rome and given the title "Apostolic King." The King was canonized by Pope Gregory VII in 1078.

The music was well received in Budapest, and accounted "excellent and very original, wholly worthy of the master." Beethoven wrote to Kotzebue previous to the performances expressing an "ardent desire to possess an opera from your unique dramatic genius, whether romantic or quite serious; heroic, comic, sentimental; in short, whatever pleases you I will accept with pleasure. Certainly I should most like a big historical subject, and especially from the Dark Ages, for example about Attila, etc. However, I will accept with thankfulness, whatever be the subject, anything that comes from your poetic soul, which I will transfer to my musical soul." If Beethoven had had a more definite idea for an opera, something might have come of this.

The enthusiasm of the Hungarians for their patriotic subject and ceremony was not shared elsewhere when this Overture was performed.



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– HERBERT KUPFERBERG
Atlantic Monthly
September 1962

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The composer sent three overtures in July, 1815, to Charles Neate for the Philharmonic Society of London. They were the overtures to *King Stephen, The Ruins of Athens,* and *"Namensfeier."* The English admirers of Beethoven who had expected three new overtures and who had already heard the Overture to *Egmont,* were disappointed to receive works which had already fulfilled obligations elsewhere and which they found "unworthy" of the composer.

The Overture, which is in the key of E-flat, has a slow introduction which is repeated in part later, in contrast to the main body of the work which is in presto tempo. The principal theme is evidently an approximation of Hungarian gypsy music, and a second theme in B-flat, introduced by the flutes and clarinets, has been pointed out as suggestive of the choral theme from the Ninth Symphony, for which at this time Beethoven had made his first sketches.

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Ralph Gomberg

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At 14, Ralph Gomberg himself was invited by Marcel Tabuteau to be his pupil at the Curtis Institute; at 17, he became oboe soloist with Leopold Stokowski's All-American Youth Orchestra on its South American concert series and its subsequent national tour.

After four years in the Navy, he became a member of the Baltimore Symphony. Then, catching the eye of Leonard Bernstein, he was asked to join the New York City Center Symphony.

In 1949, he came to the Symphony as Principal Oboe under Charles Munch and made his Boston bow to critical acclaim. Here, as in New York, his musical activities have proliferated. He is currently a department head at Boston University, a member of the faculty at the Berkshire Music Center in Tanglewood, and, with his first-chair colleagues of the Symphony, a founder of the Boston Woodwind Quintet.

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SYMPHONY NO. 6, IN F MAJOR, "PASTORALE," *Op.* 68

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

The "Pastoral" Symphony, completed in 1808, had its first performance at the Theater-an-der-Wien, in Vienna, December 22, 1808, the concert consisting entirely of unplayed music of Beethoven, including the C minor Symphony, the Fourth Piano concerto, and the Choral Fantasia.

The Symphony is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 trombones, timpani, and strings. The dedication is to Prince Lobkowitz and Count Razumoffsky.

AFTER the tension and terseness, the dramatic grandeur of the Fifth Symphony, its companion work, the Sixth, is a surprising study in relaxation and placidity. One can imagine the composer dreaming away lazy hours in the summer heat at Döbling or Grinzing, lingering in the woods, by a stream, or at a favorite tavern, while the gentle, droning themes of the symphony hummed in his head, taking limpid shapes. The symphony, of course, requires in the listener something of this patient relaxation, this complete attunement to a mood which lingers



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fondly and unhurried. There are the listeners such as an English critic of 1823, who found it "always too long, particularly the second movement, which, abounding in repetitions, might be shortened without the slightest danger of injuring that particular part, and with the certainty of improving the effect of the whole." One can easily reach this unenviable state of certainty by looking vainly for the customary contrasting episodes, and at the same time missing the detail of constant fresh renewal within the more obvious contours of thematic reiteration.

Opening in the key of F major, which according to the testimony of Schindler was to Beethoven the inevitable sunny key for such a subject, the symphony lays forth two themes equally melodic and even-flowing. They establish the general character of the score, in that they have no marked accent or sharp feature; the tonal and dynamic range is circumscribed, and the expression correspondingly delicate, and finely graded. There is no labored development, but a drone-like repetition of fragments from the themes, a sort of murmuring monotony, in which the composer charms the ear with a continuous, subtle alteration of tonality, color, position. One is reminded here (as in the slow movement) of the phenomenon of unfolding in nature, of its simplicity and charm of surface which conceals infinite variety, and organic intricacy.

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The slow movement opens suggestively with an accompaniment of gently falling thirds, in triplets, a murmuring string figure which the composer alters but never forgets for long, giving the entire movement a feeling of motion despite its long-drawn songfulness. The accompaniment is lulling, but no less so than the grateful undulation of the melody over it. Professor Tovey states that the slow movement is "one of the most powerful things in music," basing his adjective on the previous assertion that this symphony "has the enormous strength of someone who knows how to relax." He adds: "The strength and the relaxation are at their highest point in the slow movement." The analyst finds sufficient proof for his statement in the form, which is like a fully developed first movement.

The episode of the bird-call inserted before the three concluding measures has come in for plentiful comment, and cries of *"Malerei."* The flute trill of the nightingale, the repeated oboe note of the quail (in characteristic rhythm) and the falling third (clarinet) of the cuckoo, are blended into an integrated phrase in a pendant to the coda before its final rapturous cadence. Beethoven may have referred to these bars as a "joke" in a conversation with Schindler, but it was a whim refined

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so as to be in delicate keeping with the affecting pianissimo of his close. Perhaps his most serious obstacle was to overcome the remembrance among his critics of cruder devices in bird imitation.

The third movement is a scherzo in form and character, though not so named, and, as such, fills symphonic requirements, fits in with the "program" scheme by providing a country dance, and brings the needed brightness and swift motion after the long placidities. The trio begins with a delightful oboe solo, to a simple whispered accompaniment for the violins and an occasional dominant and octave from the bassoon, as if two village fiddlers and a bassoon were doing their elementary best. Beethoven knew such a rustic band at the tavern of the "Three Ravens" in the Upper Brühl, near Mödling. There is a brief episode of real rustic vigor in duple time, a reprise, likewise brief, which rises to a high pitch of excitement, and is broken off suddenly on its dominant of F by the ominous rumble of the cellos and basses in a tremolo on D-flat. The



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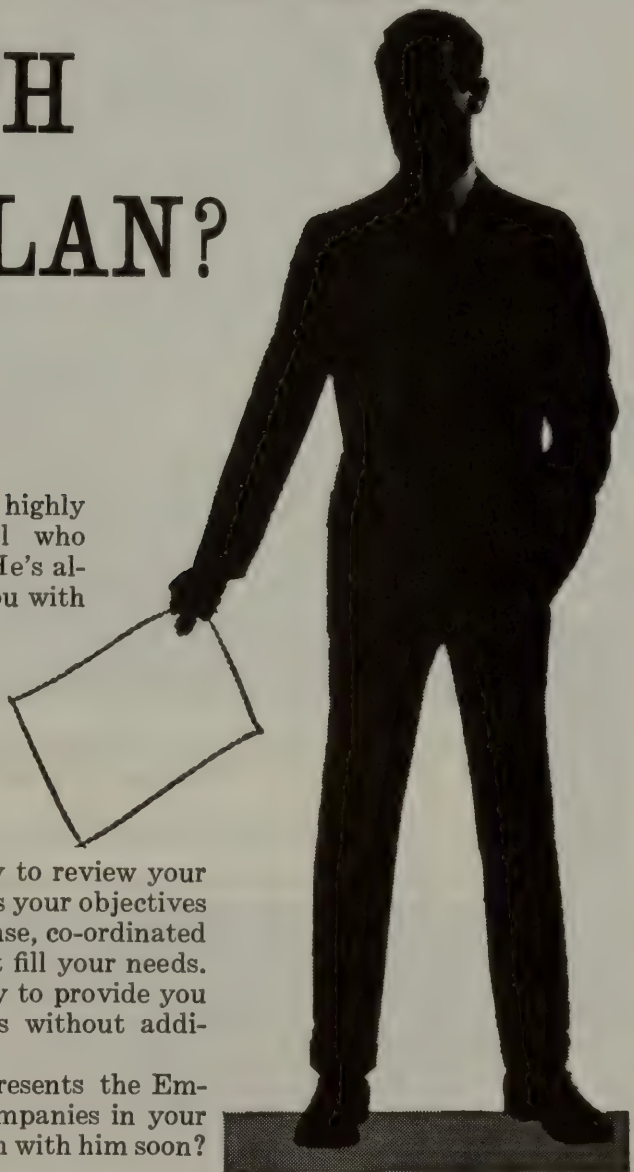
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storm is sometimes looked upon as the fourth of five movements. It forms a sort of transition from the scherzo to the finale, which two movements it binds without any break. There are those who find Beethoven's storm technique superseded by Liszt, who outdid his predecessor in cataclysmic effects, and at the same time put the stamp of sensationalism upon Beethoven's chromatics and his diminished seventh chords. Beethoven could easily have appalled and terrified his audience with devices such as he later used in his "Battle of Victoria," had he chosen to demean his Pastoral Symphony to the pictorial level of that piece, mar its idyllic proportions, and abandon the great axiom which he set himself on its title-page. Beethoven must have delighted in summer thunder showers, and enjoyed, so his friends have recorded, being drenched by them. This one gives no more than a momentary contraction of fear as it assembles and breaks. It clothes nature in majesty always — in surpassing beauty at its moment of ominous gathering and its moment of clearing and relief. Critics listening to the

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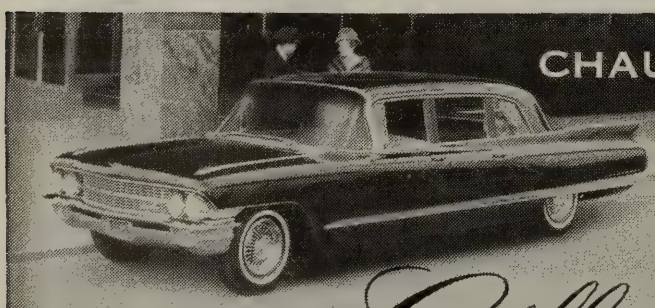
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December, 1936: One of the last pictures of George Gershwin.



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broad descending scale of the oboe as the rumbling dies away have exclaimed "the rainbow" – and any listener is at liberty to agree with them.

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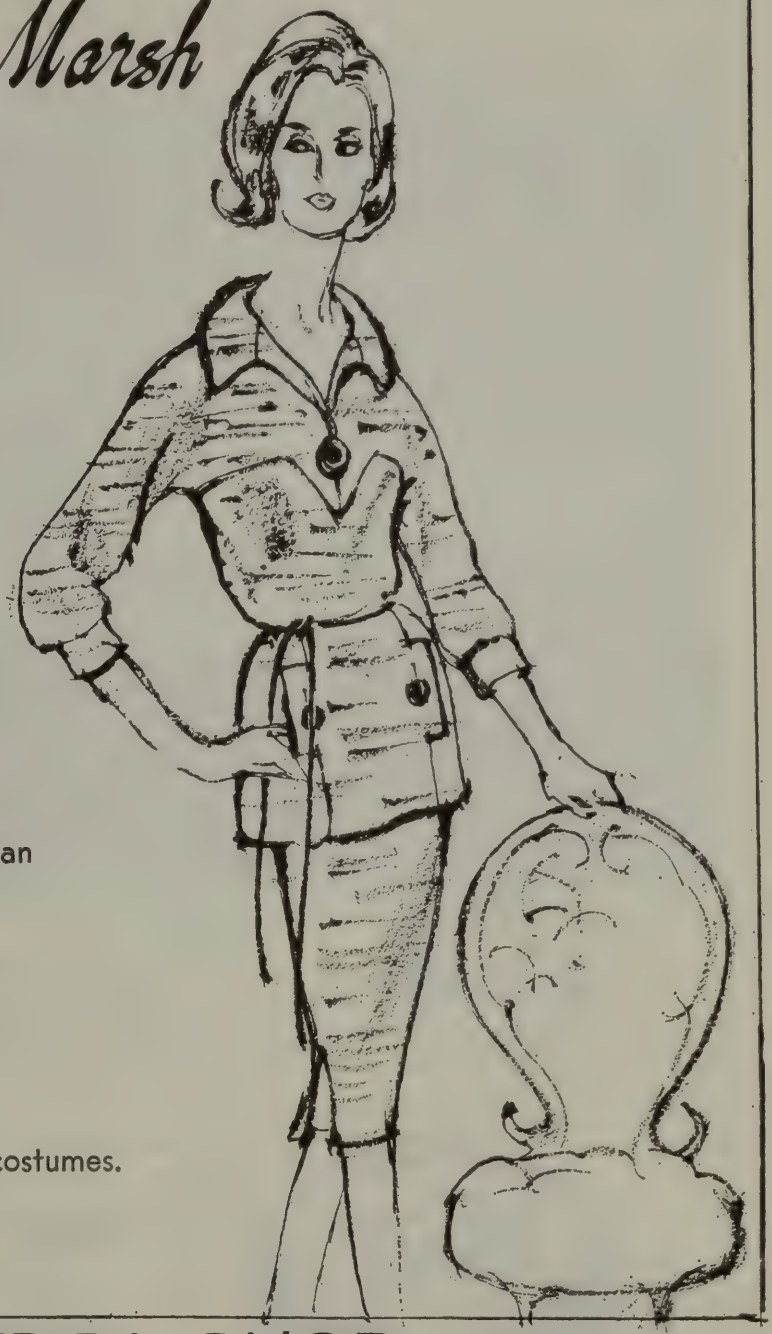


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Frei Aber Froh ("Free But Happy") which Brahms worked into his Third Symphony and other music as well in the nature of a musical motive, F. A. F., was probably better understood by his intimate circle than by outsiders. Brahms may have had his bachelorhood in mind, or his freedom from the constrictions of a court engagement, perhaps both. In any case we would expect "and" instead of "but." The answer may be that *"Frei und froh"* would have nullified the note

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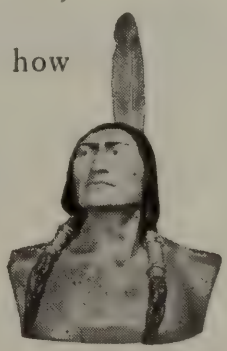


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letters for musical uses, which were probably uppermost in the composer's thoughts. Brahms derived F. A. F. from the motto which his friend Joseph Joachim had used some thirty years before – F. A. E. (*Frei Aber Einsam*). "Free But Alone" was probably first applied to Joachim as a note motto by Robert Schumann, who was always fond of this kind of cryptical allusion in his own music. "Free But Alone" was very much to the point as applied to the young Joachim at the time.

Joseph Joachim is still remembered by some (he died in 1907) as the benign bearded gentleman who directed the *Hochschule* in Berlin and who made the violin the medium for all that was pure and beautiful in his art, the model for quartet playing, and a reproach to the surface glitter of virtuosity, elsewhere excessive in his day. He was a true disciple of Schumann, a leading figure in the romantic mid-century,

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F. A. E. comes to light as Joachim's motto (*"Waldspruch"*) in 1853, when the violinist was twenty-two. The story runs that on October 14 of that year Albert Dietrich and Johannes Brahms had come together at the house of the older master Robert Schumann in Düsseldorf, awaiting the arrival of their friend Joseph.

Young Joseph was much loved by the Schumann pair and then already a close friend of Johannes Brahms, two years younger than himself, whom he had met at Hanover in May. Joseph had sent Johannes to Düsseldorf two weeks before with a letter of introduction to Schumann. Clara and Robert Schumann had been instantly and

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completely captivated by the talent of Brahms, then quite unknown, and the coming of their mutual friend was eagerly anticipated by them all. To welcome him they prepared a violin sonata, each of them composing a movement. Joachim was to be made to guess the composer of each and was to provide the missing slow movement. The Sonata, at once presented to him on his arrival, was constructed on the motto, F. A. E., which was considered his own. Joachim promptly spotted the composer of each movement. He kept the manuscript, and in 1906 published one of the movements, the Scherzo by Brahms (this incidentally was Brahms' earliest listed chamber work).*

Frei aber einsam had a very definite, and very personal signification for Joachim. The young violinist had fallen in love. His published letters plainly underline the special meaning of the motto "Free but alone." The girl was Gisela von Arnim, a daughter in a famous literary family, twenty-two years old and herself a writer. The two had met at Weimar in the previous year, when Joachim was Concertmaster there, and at that time still under the spell of the ducal *Kapellmeister, Franz Liszt.* Liszt played a charming host to Bettina von Arnim (née Brentano) and her two attractive daughters, Armgart and Gisela.

* The whole sonata was published in 1935.

TANGLEWOOD

The BERKSHIRE FESTIVAL by the Boston Symphony Orchestra, Erich Leinsdorf, Music Director, will take place in Tanglewood, Lenox, Massachusetts, from July 5 through August 25, 1963, with concerts each Friday and Saturday evening, and Sunday afternoon. There will be two weeks of Mozart programs, one of music by Bach and Haydn, and five weeks of concerts by the full Orchestra. A feature of the repertory will be music by Prokofiev in observance of the tenth anniversary of his death.

The BERKSHIRE MUSIC CENTER, maintained by the Orchestra at Tanglewood for the advanced study of music, will have Mr. Leinsdorf as its Director and will hold its twenty-first session from June 30 through August 25.

For the programs of the Berkshire Festival or the catalogue of the Berkshire Music Center, please address Berkshire Music Center, Symphony Hall, Boston 15, Massachusetts.

Hans Bülow, then Liszt's favorite piano pupil, was there with his mother. Herman Grimm was there – he was the son of Wilhelm and nephew of Jacob Grimm, the accomplished philologists and folklorists, who were the joint authors of the famous fairy tales. Herman too was an author and playwright. This was in part a musical group – wholly an intellectual, a literary group. Bettina, the widow of the illustrious Achim von Arnim, was then in her sixty-ninth year and an invalid. Her romantic associations with Goethe and with Beethoven were of the distant past, but she was still a dominating figure, and led the conversations, musical, poetical, philosophical, political. There were moonlight walks, poetry was recited, Armgart sang songs by her illustrious uncle, Clemens Brentano, Joachim played, accompanied by Bülow, or by Liszt himself. Frau Bülow, the mother of Hans, describes a Christmas party, at which "Joachim and Hans each received a cut-glass tumbler, both alike and quite simply cut in stripes, bearing the three names Bettina, Armgart and Gisela – a pretty idea. At the last minute, all sorts of pretty verses were introduced, partly in fun and partly in earnest. Finally, the lamps and candles were carried into an adjoining room, so that only the full moon could shine in."

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From these conducive surroundings it developed that Gisela von Arnim had acquired two suitors, Joachim and Herman Grimm. At first it was an entirely congenial three-way relationship, for it was on the plane of literary exchange and noble meditation expectable in the romantic eighteen-fifties between young people in the family traditions of the Grimms or von Arnims, wherein the high-minded and serious Joachim was eager to partake.

Herman had the advantage of proximity, for he dwelt in Berlin and the von Arnims had a house opposite the Tiergarten. Joseph, when later on duty as Concertmaster in Hanover, had to rely on letters, save for occasional visits. The published letters include only his, and not all of his. Frequent insertions of dots come almost always at points where a poetic metaphor is apparently flowering into a declaration. Joseph addresses Gisela by the intimate *"Du"* even from the first published letter.

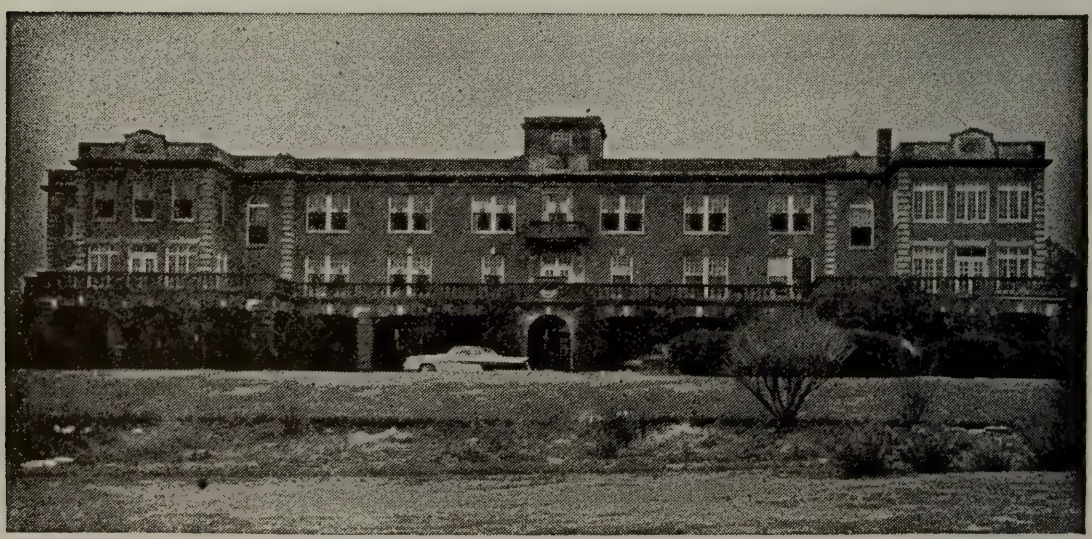
However, no commitment was reached. Joseph's closest friends believed otherwise. Joachim had apparently told Clara Schumann that he had proposed and been rejected, but Schumann had picked up a contrary rumor, and addressed him with tender affection in a letter of November 2, 1853, as "Dear bridegroom." "I will compose a Wed-

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ding Symphony with a violin solo and a *Märchen* for an Intermezzo; I will write on it – 'This Symphony belongs to Joachim.' It shall be my Fifth; but in C major, not in C minor, and without a long Adagio."

Joachim disabused him gently in a letter of November 29. He writes that the slow movement which he had not yet contributed to the jointly composed Violin Sonata "should really be inscribed 'Malinconia,' for it contains the answer to the question of the engagement. The final notes underlined with blue ink – *F A E* – have not only an artistic but a human significance for me: their meaning is *'frei aber einsam.'* I am not engaged." Joachim wrote to Gisela on December 4 of his embarrassment at the "gossip" which had hovered about their relationship: "In my anxiety for you I have grown rather afraid of appearing so intimate with you in public: imagine, I had letters of congratulation from Bonn, from Wasielewski, and the Schumanns! I was quite upset about it, until I saw the comic side of the affair! I sent Schumann the *Abendläuten* and told him he was to abide by the notes *F A E* which occur in it – you know what they mean."

Dedicating his latest score to her, he avoids a more romantic title than "Three Pieces." "I prefer the stupidest title to one which might cause people to imagine things."

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Joseph emerges more unmistakably as "free but lonely" in the course of the letters. He appears as an artist who is his own master and guards his independence, and at the same time a self-critical artist, who craves the assurance, the intellectual and poetic stimulation, the affection which can be the breath of life to a "lonely" young man. Without Gisela's advantage of super-cultural upbringing, he was indeed a prey to doubts, to a sense of inferiority. Although we have none of Gisela's letters, she must have opened her heart to receive his confessions, for he pours out his troubles to her as to no one else. "Your letters, glorious lady," he writes, "are like so many overtures full of the loveliest sounds!" The Joachim of these letters gives a very different picture from that of his biographer, Andréas Moser, or from his letters to his



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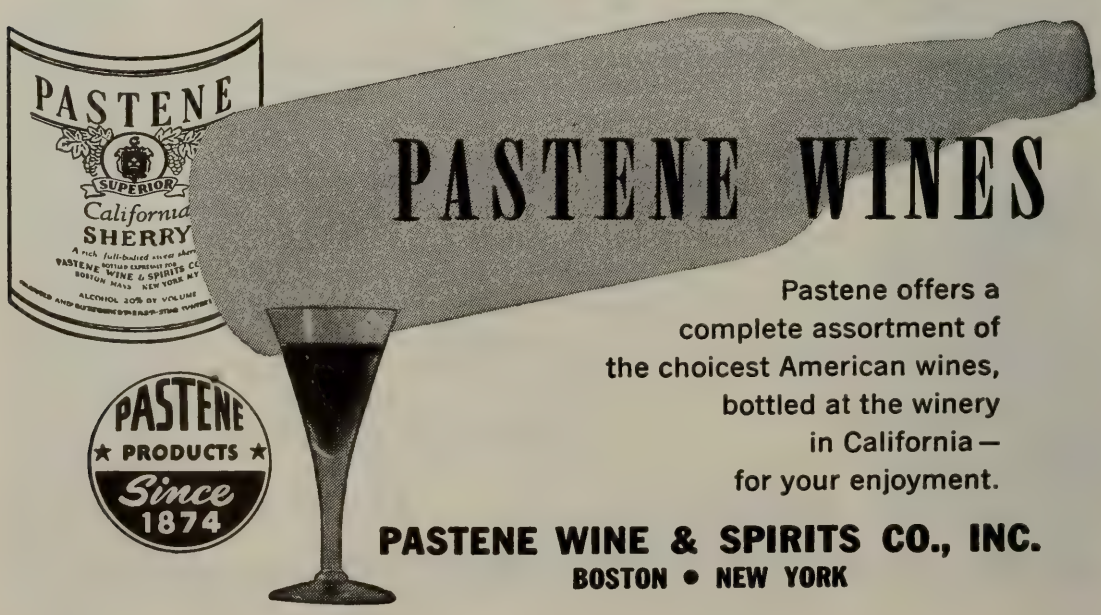
closest male companion, Brahms, or even to Clara Schumann, who, next to Brahms, was closest to him after the death of her husband (July 28, 1856). Most of Joachim's acquaintances looked upon him as the darling of fortune. He was esteemed in Germany as a violinist of the greatest purity and refinement of tone, based on a true perception of the noblest aspects of his art. Robert and Clara Schumann, and Mendelssohn too, had received him with open arms when he first arrived in Leipzig, a boy of thirteen. When, later, Brahms and Joachim became intimate companions, Julius Otto Grimm and Albert Dietrich joined them in Hanover as an inseparable group, consorting to make music together. They cherished idealistic aspirations, with Beethoven (*"Der Hohe"*) as their god.

Joachim had financial security, for he long held the position of Concertmaster in the royal orchestra of Hanover, with irksome duties

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which nevertheless afforded him a good orchestra and generous leave of absence.

Yet the letters to Gisela reveal a very unhappy man. Joachim speaks to her and to her alone of his inmost uncertainties. He finds in her the complete understanding which engenders free mention of his weaknesses and vanities alike. He once calls her his "mother." His aims are above those of an itinerant virtuoso. He is borne down by the "philistinism" of concert audiences and the rigidities of court patronage. At Hanover, despite the friendliness of the King and Queen, he finds etiquette and dilettantism especially oppressive.

Through the years of his courtship, if so it can be called, he was subjected to tragic events. Mendelssohn had died while he was in Leipzig, in 1847. During Schumann's last illness, he and Brahms had made the grieving Clara Schumann their constant care before any

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others, and after his death, the welfare and peace of mind of Clara became an increasing need. The greater part of the published letters are between Joseph Joachim and Clara, who loved him like a son. Another problem which became an agony of soul to the outspoken Joachim was the torture of his continuing friendship with Liszt. It was in August, 1857, that he wrote the difficult letter making it clear that he could no longer see eye to eye with the artist Liszt and his symphonic poems. When Liszt in his own disarming way remained warmly cordial, his embarrassment increased.

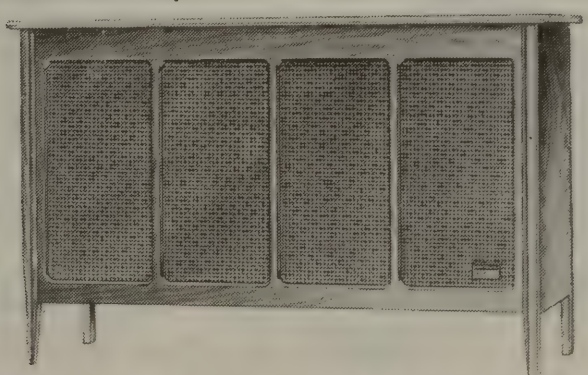
Joachim's deepest unhappiness, so the letters show, was his inability to fulfill the greatest desire of his heart – to become a creative artist worthy of the great ones whom he knew and revered. The elevation and serenity of Mendelssohn and Schumann, the like quality which

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he increasingly felt in Brahms, made him painfully aware that he was falling short of that lofty aim. When his own attempts, such as his overtures or violin works, met with complete public indifference he sank into a despairing mood. He sensed the superiority of Gisela and her family in universal understanding, *"Weltanschauung."* "Do not expect anything good from my compositions," he wrote Gisela. "You overrate me, I am afraid. I feel that what people used to love in me, a good, kind, sympathetic heart, is freezing up more and more; sometimes I even feel as though, when I am practising Beethoven's music, I were playing it like a pedant who insists on his room being tidy; and as God has not provided me with rich mental gifts and a keen understanding, I do not see what there is to recommend me and my work as a musician."

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The triple friendship of Gisela, Joseph, and Herman Grimm was not the usual triangle. Books went back and forth. Joseph exchanged opinions with Gisela on Jean Paul Richter, having no doubt drawn his enthusiasm for that Romantic from Schumann. He sends her the *Prometheus* of Aeschylus, discusses Goethe, and is bothered by Liszt's superficial concept of Schiller. Joseph writes of his progress on the Overture *Demetrius,* which he is composing for Herman's play on that subject. Writing to Gisela, Joseph calls it "your overture," by which it becomes the Overture of all three. Herman was also an unhappy artist. He writes to Joseph after the failure of one of his plays: "The devil take the damned rabble that has the power to shake

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and harass one like this. Dear fellow, write me a few words and comfort me." Joseph answers in a later letter: "I thank you from the bottom of my heart for your friendly letter – you are so good to me and I feel it so deeply – more than I can say. It is one of my dearest reflections, and one to which I often return, that I am so bound in thought and sympathy to a man of such pure endeavors."

Joseph's moments of discouragement, filling letters to Gisela, are often dispelled in expressions of personal homage: "But, good heavens, why am I writing thus to you, you good spirit, whose image I like best of all to call up before me freed from all that trouble me, a pure spirit in thought and expression." And elsewhere: "I have not yet acquired that uniformity of judgment and sentiment which we should all possess – that divine calm of yours which soothes my inmost feelings." Contemplating a break with Hanover, he turns to her in the decision: "You are the only judge whom I can recognize. How comforting it is to think of you and your warm, upright heart. You have only to tap at the door of truth, and it is joyfully opened to you."

This Romantic level of thinking and writing, however redolent of the idealistic eighteen-fifties, could not have continued indefinitely. Clara Schumann, who understood Joseph at least as thoroughly as

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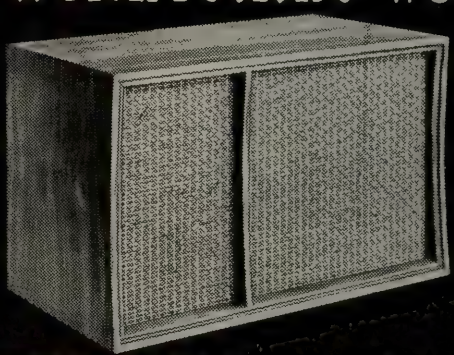
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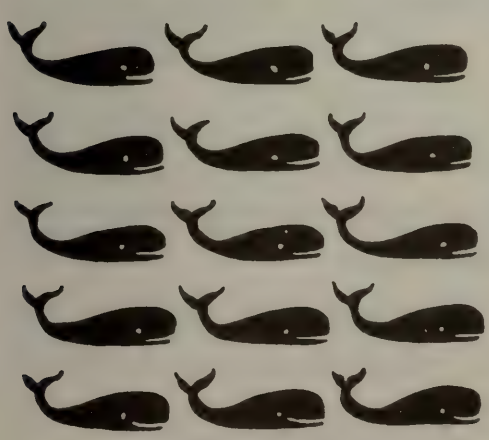
Gisela, seems to have divined trouble ahead, an outcome not in his favor. She ended a letter on September 25, 1856:

"It makes me anxious to think that you are staying such a long time with the Arnims. Are you not exposing yourself to unnecessary pain? Are you not taking your heart to be stronger than it is? You artists are divine only in your art, otherwise you are only human, better and nobler certainly than most, but more sensitive for that very reason. You wish to steel your heart, to renounce a love, but you are feeding it daily. Do not exact too much from yourself, lest that noble, generous heart should succumb. Do not be angry with me or laugh at me for speaking in this way; it comes from my anxiety for you. I should like to see you a truly happy man – you know I have your welfare at heart as though you were my own son; you know how highly I esteem the Arnims, but all the same, I wish you were not with them now. . . ."

It was a year later that the crisis came. Herman wrote to Joseph on November 11, 1857: "Your letters call for an explanation from me as to our attitude towards one another for the future. You are quite right, we could not drift apart in silence, neither could we, when we meet, hide the truth from one another by insincerities. The threefold friendship, as it then was, had become impossible to me. One or the other of us had to change his attitude towards G. I could not do more than

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say that I was ready to do this myself. And this I did. But even this step seemed to have been made in the sand and all traces of it vanished. At last I requested Giesel to break off all intercourse with you, and she has done so."

He rejects, however, even the thought of a break.

"Dear friend, in acting in this way any thought of separation was far from me, and from us all three I think. Nothing can destroy a spiritual sympathy, and should a poisonous stream of hatred come between, the instinct which seeks an affinity would bridge it. We shall never be far from one another. I cannot say when it will be, but that we shall and must meet again seems to me natural and inevitable. When I forced a final decision I was thinking as much of you as of myself. Fate has been cruel in alienating from me the one man of whom I feel that he understands the career I have set before me. For I cannot expect you to forget that I have from you that which had begun to be, or already was, the joy of your life. But I could not have done otherwise, and if you will forgive me for this, I will forgive you for having driven me to it."

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Herman's final remarks would indicate that an untenable situation had arisen between Joseph and Gisela. He concludes:

"So much for what lies behind us; these things seem to me to be finished and done with. Let us think of the future. My thoughts cannot move further than the next few days; I measure the steps she makes in progress, and try to avert everything that might hinder her. We often speak of you. You can believe that I love you. You know that Gisela does. But I could not stand by in silence and watch you spoiling each other's lives.

"Please answer me. I will send you further news soon. — Your Herman."

That Joseph took this equably is the more to his credit, since we know that later in life he was morbidly subject to jealousy.*

The two were duly married, and, as Herman had predicted, there was no break with Joseph. A letter (dated August 29, 1862) came from

* Joachim's disposition became more "difficult" in later years. He married Amalie Weiss (Schneeweiss), a professional contralto, on June 10, 1863. He suspected his wife of infidelity, and sued for a separation in 1880. When a letter from Brahms to Frau Joachim was produced in court, without his intention but with contents that exonerated her, the long friendship of the two men was severed, and only gradually patched up.



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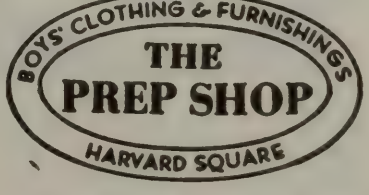
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Montreux, on Lake Geneva, where the couple were visiting, from Herman, with a long and friendly postscript by Gisela, thanking him for a photograph. "Your portrait is good, but you might have given your mouth a nicer expression, it is the way you pout sometimes. . . . I am surprised that you think my letter as charming as usual. Because I am so fond of you I am always open and sometimes very harsh with you, but then I have nothing to say against you behind your back; that is what you prefer, I imagine? May you prosper – the more people I see the more I congratulate myself that we three know and love one another." She adds: "When I am sitting silently among people I am often blissfully happy when I think of our friendship in the truest sense of the word."

The marriage was happy, and was blessed with children. But Gisela suffered from a nervous ailment. When she died, April 4, 1889, Joachim then dedicated to her memory his Violin Concerto in G major, with a first subject based on a melody by her mother, Bettina. J. N. B.



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EXCERPTS, "THE MARTYRDOM OF SAINT SEBASTIAN"
(Mystery Play of Gabriele d'Annunzio)
By Claude Debussy

Born in Saint-Germain (Seine-et-Oise), France, August 22, 1862;
died in Paris, March 25, 1918

Debussy composed his music to the play of d'Annunzio in the year 1911. The first production took place at the *Théâtre Châtelet* in Paris, Monday, May 22, 1911. The choreographer was Fokine; the designer of scenery and costumes, Léon Bakst. D. E. Engelbrecht had trained the chorus, and Émile Vuillermoz supervised the rehearsals. André Caplet, who was the conductor, assisted Debussy in the last moment filling-in of the orchestration.

The instruments required are: quadrupled flutes, clarinets and bassoons, 2 oboes and English horn, 6 horns, 4 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, tam-tam, celesta, 3 harps, and strings.

When, in the spring of 1911, a new score of Debussy was announced for performance at the Châtelet – incidental music to a play of d'Annunzio in French verse – *"Le Martyre de Saint Sébastien,"* which

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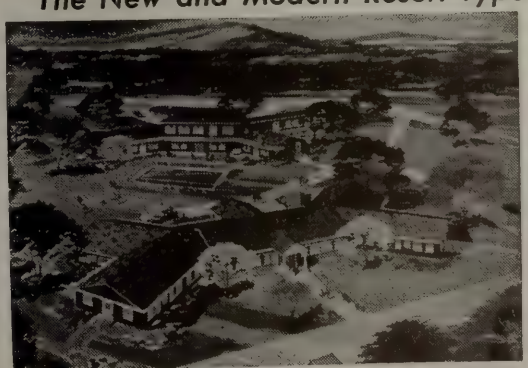
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had been commissioned by Mme. Ida Rubinstein, musicians shook their heads in doubt. It was probably just another of the commissions which the composer accepted for the fee it would bring, and looked upon with unmistakable dislike, such as the incidental music to "King Lear," or the ballet for Diaghilev, *"Masques et Bergamasques"* (which he never wrote), or another ballet, *"Khamma,"* which he sketched for Maud Allan, and handed over to Charles Koechlin to orchestrate. Those who looked for an *œuvre de circonstance* of this sort in *"Le Martyre de Saint Sébastien"* were mistaken.

The figure of the Archer of God, the fair "athlete of Christ," suggesting at once sensuous grace and a pure flame of faith, an intriguing symbolism clothed in an archaic simplicity of style, appealed to him immensely. The Saint as d'Annunzio presented him to Debussy was limned in a tragic mystery play, a figure as he might have been depicted in a stained glass window. "I have dreamed for a long time

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of the bleeding youth," wrote the Italian poet, "transfigured in the Christian myth, like the beautiful wounded god mourned by the women of Byblus before the catafalque of ebony and purple, in the vernal equinox. I had chosen this line from a verse of Veronica Gambara, the great Italian poetess of the Renaissance: 'He that loves me most, wounds me.' My mystery play is a development of this theme. The saint, holding fast the laurel at the hour of execution, said to the archers of Emesa:

'I say unto you, I say unto you,
He that wounds me the more deeply, the more deeply loves me.'"

Debussy has introduced each act, or "mansion" (according to an antique terminology) by a prelude. The introduction to the final act becomes an "interlude," because it follows without break upon the fourth (the scene of the laurel grove). He has introduced choral passages freely through the score, and to the divine commentaries of the groups are added single celestial voices, for soprano except in the case

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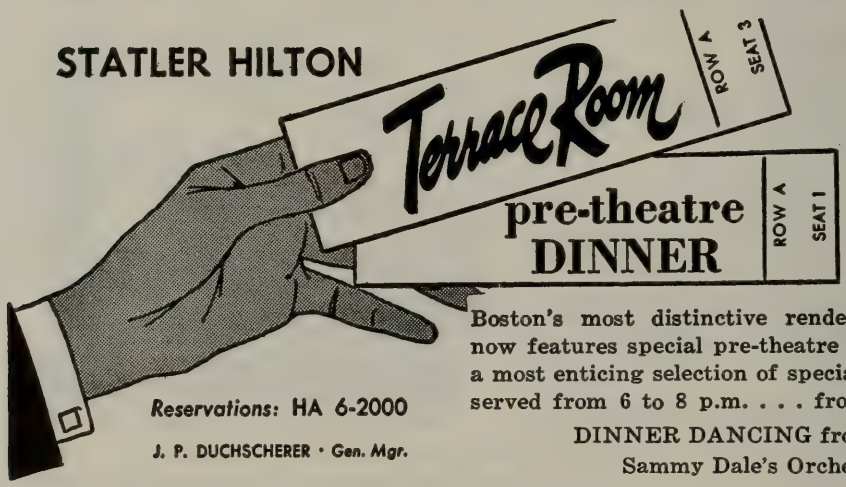


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of the two brothers, the martyrs of the first act, these parts being sung by contraltos. The orchestra makes little use of the strings save for reinforcement or a background of tremolo chords. Analysts speak of a distinct use of Gregorian modes, which antique flavor is mated with a touch of Oriental melody, in keeping with the decidedly Eastern influence which was found in the court and the civilization of the Roman Empire in the days of Diocletian.

Circumstances militated against the success of *Le Martyre de Saint Sébastien* at its initial presentation. In the first place, on May 16, the Archbishop of Paris had declared it to be "offensive to Christian consciences," and warned Catholics to stay away from it. Debussy and d'Annunzio jointly published an indignant retort, in which they said: "We declare . . . that this deeply religious work is a lyrical glorification not only of this splendid Christian athlete, but also of all Christian heroism."

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"NOBILISSIMA VISIONE,"

Concert Suite from the Ballet "St. Francis"

By Paul Hindemith

Born in Hanau, Germany, November 16, 1895

Hindemith wrote his Ballet *St. Francis* for the *Ballet Russe de Monte Carlo* in 1937, and in the following year extracted from his music a Concert Suite in three parts (Introduction and Rondo, March and Pastorale, Passacaglia).

The Ballet *St. Francis: Choreographic Legend in One Act and Five Scenes,* with choreography by Léonide Massine, was first performed at the Drury Lane Theatre, London, July 21, 1938. It was performed in this country by the same company and presented by them in Boston at the Opera House, November 9, 1938. The first performance of the Suite was at Venice, September, 1938. The Suite had its first American performance by the Philharmonic Orchestra of Los Angeles, March 23, 1939, when the composer conducted. Richard Burgin introduced it at the Boston Symphony Concerts, January 22, 1943. Ernest Ansermet conducted it January 4–5, 1952; Pierre Monteux, January 23–24, 1959.

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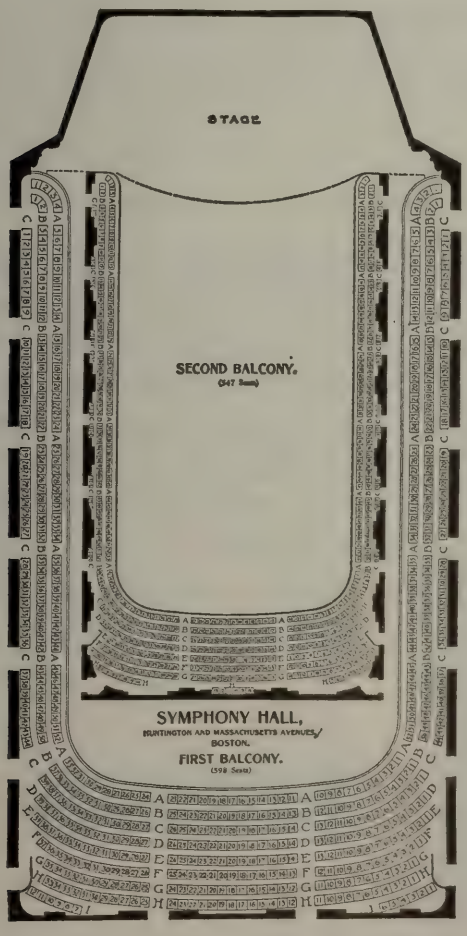
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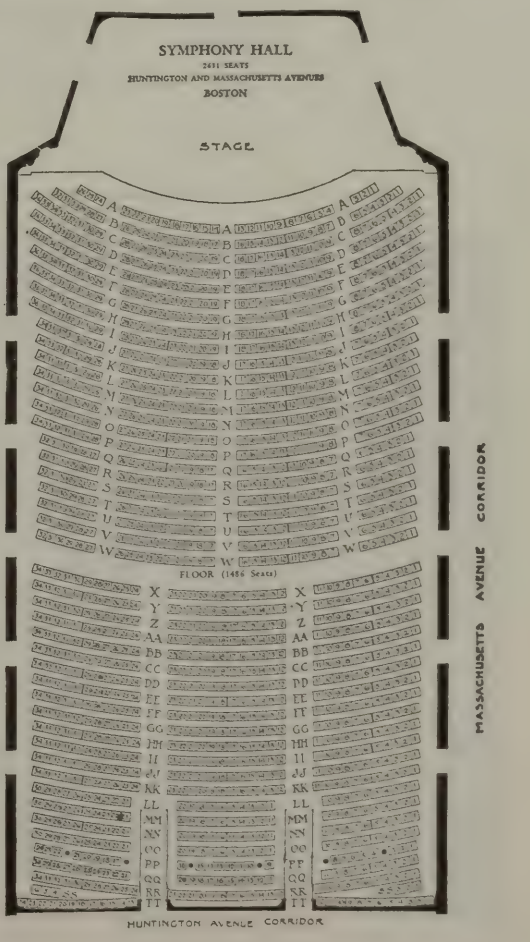
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The Suite is scored for flute, oboe, 2 clarinets, bassoon, 2 horns, 2 trumpets, trombone, tuba, percussion and strings. According to the composer's indication, the flute, oboe, bassoon, horns and trombone may be doubled in full passages.

WHEN the Ballet *St. Francis* was performed, Léonide Massine was quoted in the program as saying that this "choreographic legend" "translates the moving simplicities and mentality of the strange world of St. Francis into the highly formalized language of ballet." When we set beside this the statement of Hindemith that "the suite consists of those sections of the ballet score which are self-sufficient and comprehensible as concert music and which do not depend, therefore, on supplementary stage action," we may reasonably conclude that the absolute forms here used may well subsist apart from all visualization.

The Introduction to the suite (strings with clarinet) is taken from the eighth number ("Meditation") from the ballet, while the Rondo (*Mässig schnell*), opening with strings and flute, is the *"Kärgliche Hochzeit,"* the "Marriage with Poverty," the episode No. 10 in the ballet. The March, in which the triangle and military drum are added, is No. 4 in the ballet. The Passacaglia is the closing number of the ballet as well as the suite.





"The introduction," so the composer has written, "consists of that part of the original music during which the hero of the action (Franziskus) is sunk in deep meditation. The Rondo corresponds to the music in the stage score for the mystic union of the Saint to Mistress Poverty, the scene having been inspired by an old Tuscan legend. The music reflects the blessed peace and unworldly cheer with which the guests at the wedding participate in the wedding feast – dry bread and water only.

"The second movement pictures the march of a troop of medieval soldiers. First heard but distantly, their gradual approach is observed. The middle portion of this movement suggests the brutality with which these mercenaries set upon a traveling burgher, and rob him.

"The third and closing movement, Passacaglia, corresponds to the portion of the ballet score representing the dance Hymn to the Sun. Here all the symbolic personifications of heavenly and earthly existence mingle in the course of the different Variations through which the six-measure-long theme of the Passacaglia is transformed. In the ballet, this closing piece bears a special title borrowed from a chapter heading in an old version of the *'Cantique du Soleil,'* which reads: *'Incipiunt laudes creaturarum.'"*

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The United States entered World War I against Germany as the third season was nearing its end. Muck was accused of being unwilling to insert the Star Spangled Banner at the last moment prior to a Providence concert. Thereafter the national press continued to repeat that Muck had scornfully refused to play our national anthem. Although this was untrue, the agitation against the conductor bore its fruits in his internment, technically as an alien enemy, though on grounds that were never made public. From March 26, 1918, the day following Dr. Muck's arrest until May 24, Mr. Ernst Schmidt of the orchestra acted as conductor.

No. 9 of a series



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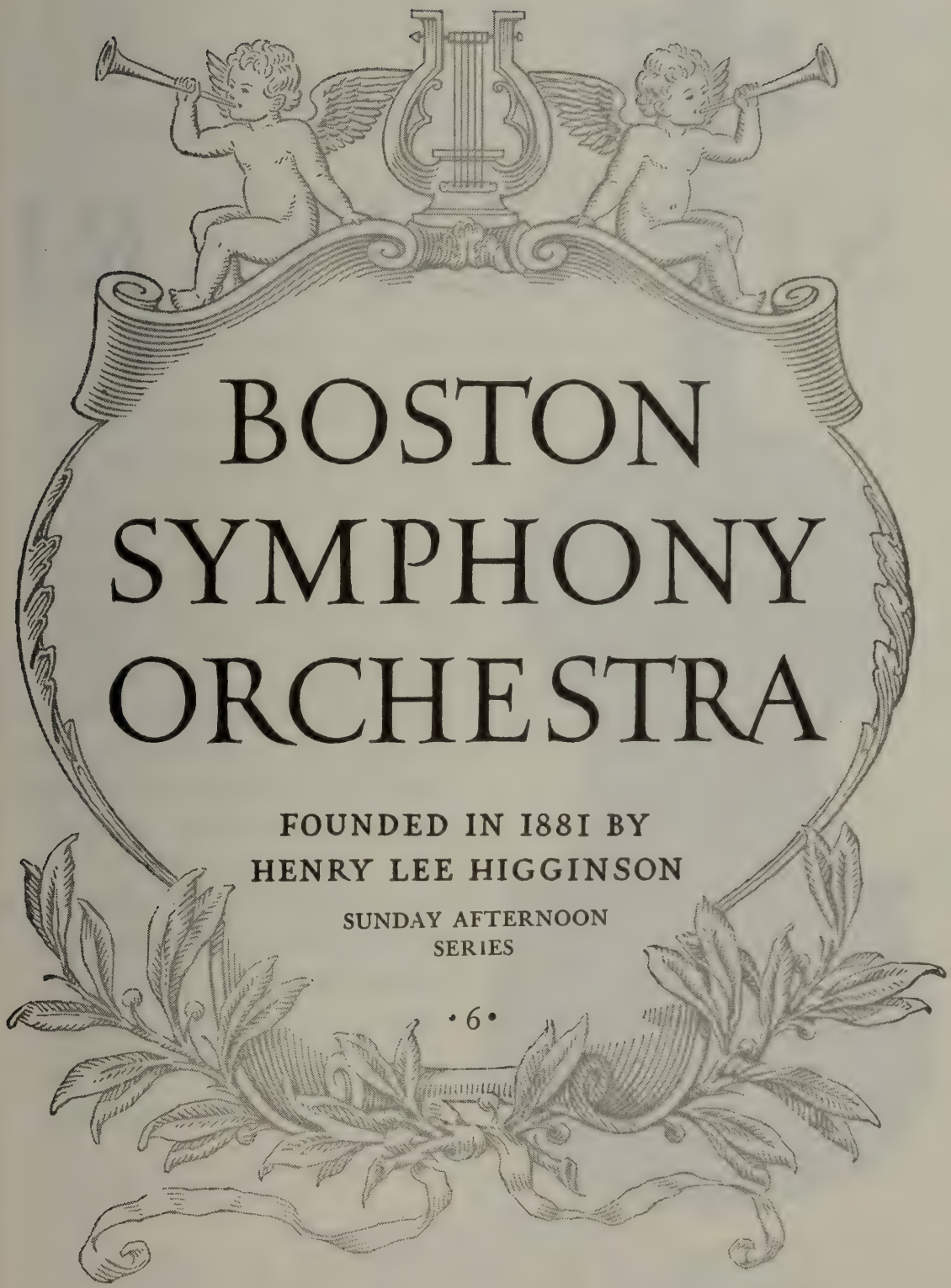
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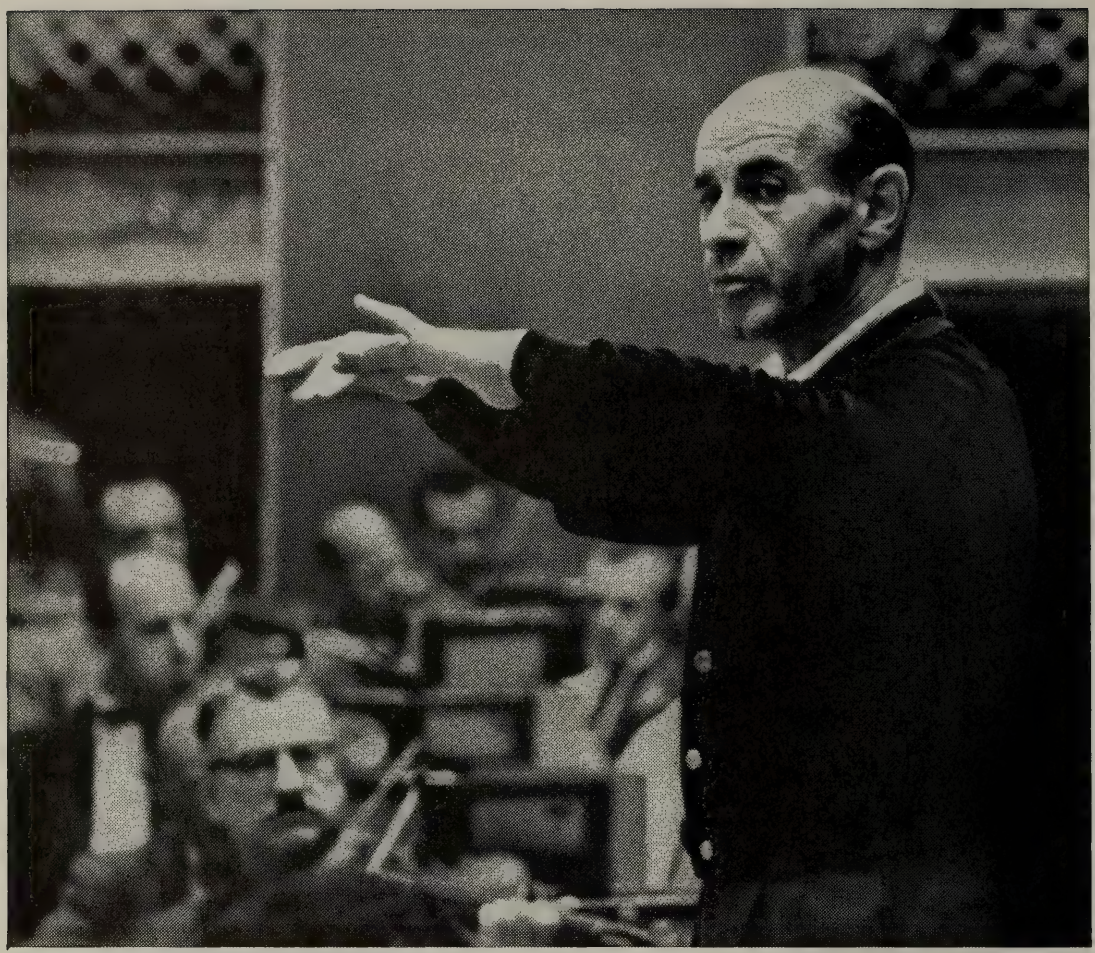
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EXHIBITION

The exhibition of paintings has been loaned by the Gallery of Tyringham, Massachusetts. The paintings are by John D. Maziarz and Harry Lane.

• •

TO TEACH AND TO BE TAUGHT

By LOUIS CHAPIN

(Christian Science Monitor, February 19, 1963)

Erich Leinsdorf, it is quite clear, is not preparing for his duties and opportunities as director of the Berkshire Music Center in any perfunctory way. At a recent press conference he gave thoughtful shape to some of the ideas and plans which he has been mulling during the twenty-two months since his appointment.

While the general structure of the summer music school operated at Tanglewood by the Boston Symphony is not changing conspicuously, this is evidently a time of reevaluation, concerning which Mr. Leinsdorf is easily articulate.

He intends that Tanglewood should cooperate with music schools ("it is not a school") to discover its best way of filling out an educational system which tends toward acceleration.

"The art of music needs constant growth. We can do our best, I think, by getting hold of young musicians between their schools and their careers. So many of them jump right into giving concerts with little or no apprenticeship.

"We're planning a symposium of leading educators at Tanglewood just after we open this summer's session, to discuss where our biggest contribution lies. This will not be a pasteboard board."

Already certain shifts of emphasis are under way. One of them would give more importance to small ensembles.

(Continued on page 11)

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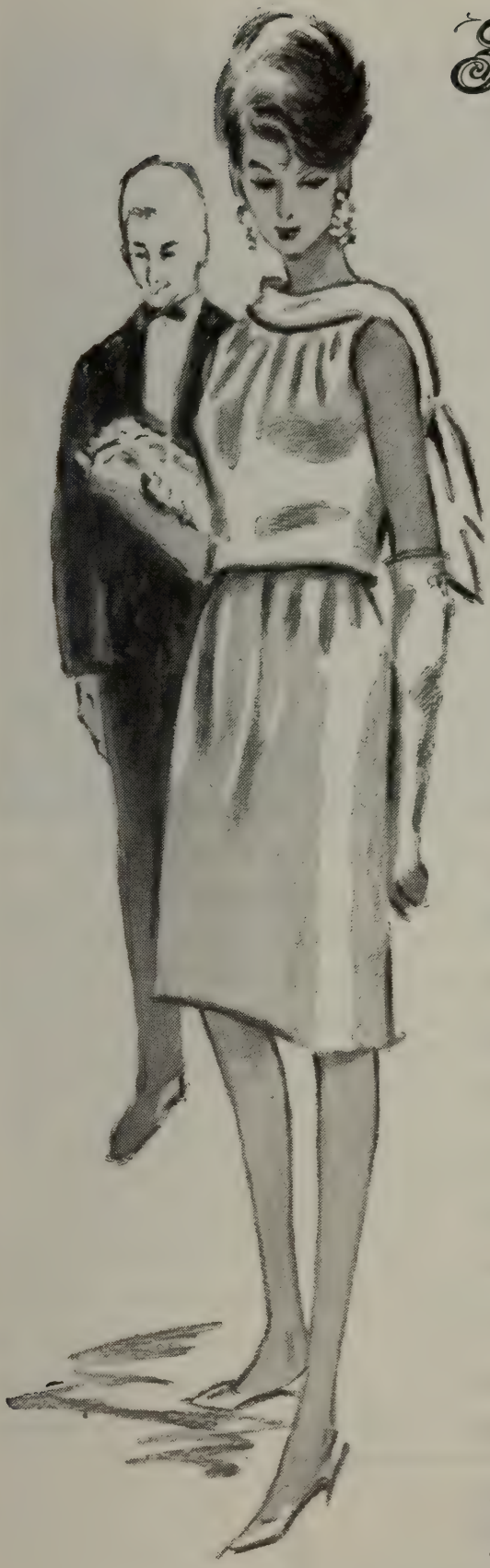
TANGLEWOOD

The BERKSHIRE FESTIVAL by the Boston Symphony Orchestra, Erich Leinsdorf, Music Director, will take place in Tanglewood, Lenox, Massachusetts, from July 5 through August 25, 1963, with concerts each Friday and Saturday evening, and Sunday afternoon. There will be two weeks of Mozart programs, one of music by Bach and Haydn, and five weeks of concerts by the full Orchestra. A feature of the repertory will be music by Prokofiev in observance of the tenth anniversary of his death.

The BERKSHIRE MUSIC CENTER, maintained by the Orchestra at Tanglewood for the advanced study of music, will have Mr. Leinsdorf as its Director and will hold its twenty-first session from June 30 through August 25.

For the programs of the Berkshire Festival or the catalogue of the Berkshire Music Center, please address Berkshire Music Center, Symphony Hall, Boston 15, Massachusetts.





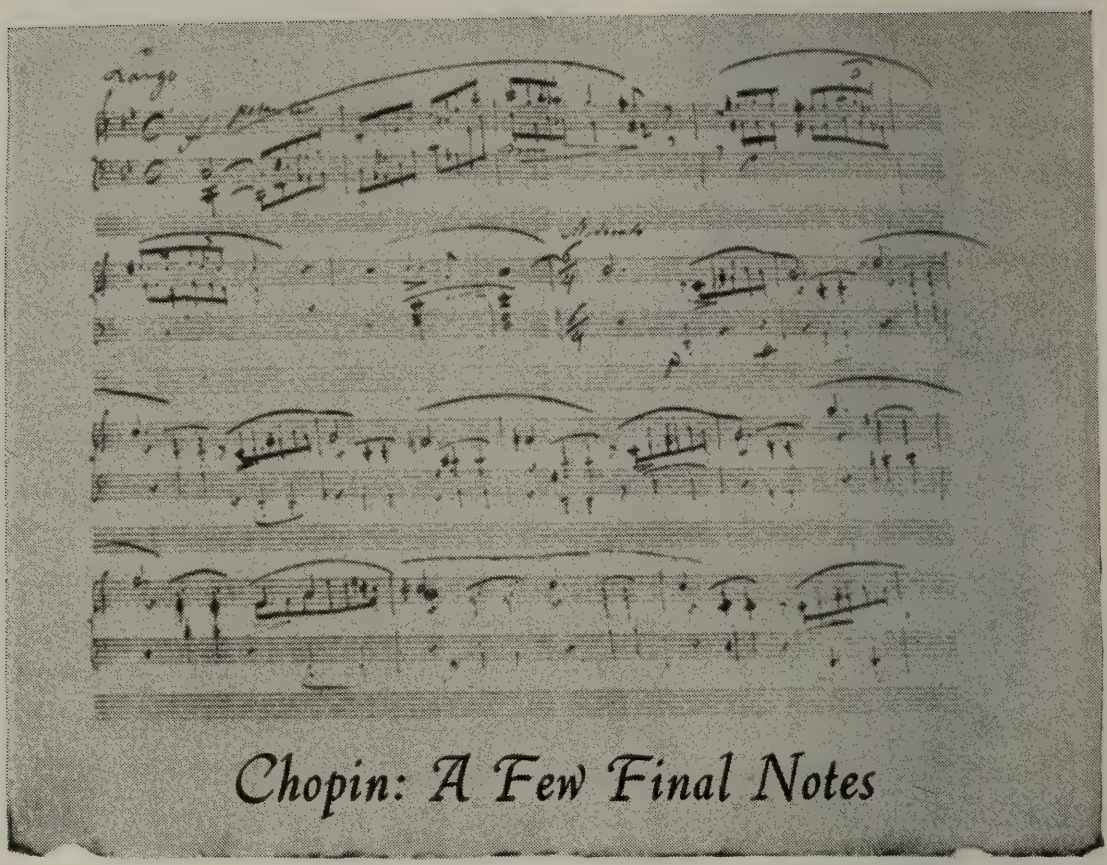
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Chopin: A Few Final Notes

Melancholic, consumptive and unhappily involved with George Sand, Frederic Chopin was nevertheless nobody's fool in appraising his own work. During his life he never published a piece of music which didn't meet his own high standards. And when he died he left word that all of his unpublished works should be tossed in the trash basket. Chopin's wish was disregarded and five years after his death these pieces which Chopin considered inferior were published. Today most musicologists agree with the composer, and any piece numbered higher than Opus 65 is not considered vintage Chopin. We tell you this story to point out to you how important it is to make out a will. It's your only guarantee that your estate will be disposed of exactly as you wish. A home-made will is often as useless and costly as having no will at all. So take this bit of advice from Old Colony: see your lawyer soon if you haven't had your will drawn . . . or if you haven't reviewed it lately. Meanwhile, look over a booklet of ours called, "When There's a Will." It's yours for the asking.



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I. Allegro
II. Larghetto
III. Gavotte
IV. Finale

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IV. The Battle and Defeat of Napoleon
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(Continued from page 5)

"The central avenue," says Mr. Leinsdorf, "will be chamber music. From there the student can make up his mind which direction is best for him—toward solo work, orchestral playing, or staying with chamber music.

"This means, too, that while we don't plan necessarily to reduce the enrollment at Tanglewood, we want to rule out compromises on quality. All students from now on will be auditioned directly; we will not accept them on somebody else's recommendation."

He explained that auditions will be set up in connection with the Boston Symphony's forthcoming transcontinental tour. Richard Burgin, the Orchestra's associate conductor, will assist in meeting with applicants.

• •

Mr. Leinsdorf expects to take active part in the conducting department, in cooperation with Mr. Burgin, and to be sure that only thoroughly secure conductors are given time with the student orchestra. He is also sending choral conductors to class with their orchestral counterparts, to learn the essentials of a communicative beat:

"It doesn't matter what they do with their extremities, but how they make people sing and play."

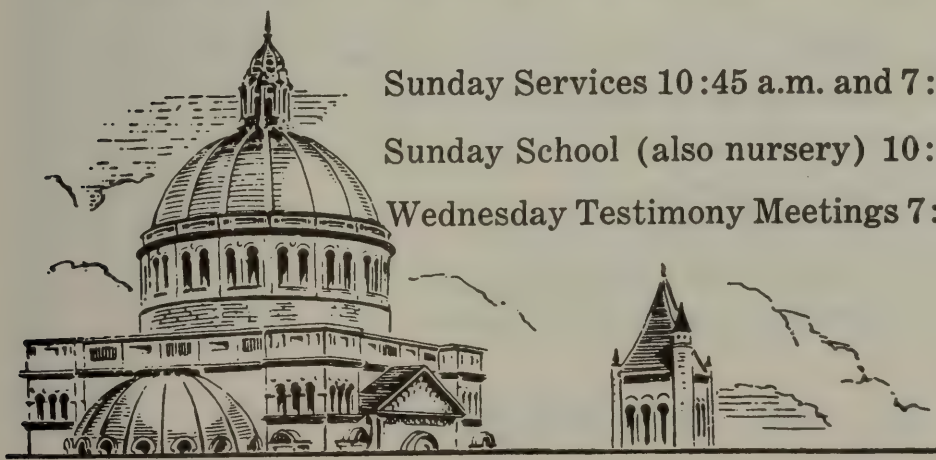
As to composition, the Fromm Foundation program this year will include a "performance coordinator" to aid student composers in making best use of the available performers. Mr. Leinsdorf is pleased at the possibilities of special emphasis through the teaching of Gunther Schuller, "with one foot in jazz," and Yinnos Xenakis, active in electronic music.

Even with the newly underlined interest in technical quality, the amateur—and the department of listening and analysis which is designed for him—has not been forgotten. As a matter of fact, Mr. Leinsdorf sees the best elements of amateurism as needed to broaden and deepen an over-tightened sequence of specialized education and specialized performance.

"We are faced," he says, "with a division between the professional and the listener. Besides, our community orchestras must have practicing amateurs.

"In this first summer, I hope to keep in mind what Schönberg once wrote on a title-page: 'This book I learned from my pupils.'" Mr. Leinsdorf indeed seems ready to teach and to be taught.

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"CLASSICAL" SYMPHONY, *Op.* 25

By SERGE PROKOFIEV

Born in Sontsovka, Russia, April 23, 1891; died near Moscow, March 5, 1953

The first performance of the *"Symphonie Classique"* was in Petrograd, April 21, 1918, the composer conducting. Prokofiev arrived in New York in September, and in December the Russian Symphony Orchestra in New York played this symphony for the first time in America. It was introduced at the Boston Symphony concerts January 26, 1927 by Serge Koussevitzky. The work is dedicated to Boris Assafieff, a writer on musical subjects whose pen name is "Igor Gleboff."

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

WRITTEN in 1916–17, considerably before "neo-classicism" set in, this symphony in miniature surely cannot be looked upon as a pledge to past ways. It might rather be considered a momentary dalliance with the eighteenth-century formula. It would probably be as mistaken to look for reverence in the *"Symphonie Classique"* as to look for irreverence in it. Let us say that the composer had a single and passing impulse to weave his own bright threads into an old pattern.

Prokofiev gives himself precisely the orchestra of Mozart or Haydn; he is punctilious in his formal procedure. He is also concise — so much so that the four movements occupy no more than eleven minutes — about half the usual duration of the symphonies which he took as model.

D major is the prevailing key. The first movement, with clipped



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Although the Orchestra's winter season is drawing to a close, may we remind you that membership in the Friends is always available to everyone interested in the work of the Orchestra.



phrases, *staccato* and to the point, sets forth its themes, its development, its recapitulation and coda, all complete. The *Larghetto* is in simple rondo form, beginning and ending with a charming pizzicato in the strings, *pianissimo,* a mere accompanying figure which nevertheless lingers in the memory. The theme and its development has a suggestion of eighteenth-century ornamentation, but is in less serious vein. Prokofiev departs from the letter rather than the spirit of his models in choosing a gavotte instead of the rigidly customary minuet. The Finale gives, naturally, a far greater freedom to his fancy, although he sets himself a first theme upon the common chord which his forebears might have found quite in order and to their own purposes. The working out, recapitulation, and coda are virtuously observed. The episodic byplay turns up a sauce of "modern" wit which the periwigged masters could scarcely have approved.

• •

Nicolas Slonimsky has this opinion of the composer's motivation:

"When Prokofiev decided to write a symphony, his First, he chose the classical idiom, partly to prove that he knew his metier, partly to tease his detractors, but mostly out of desire to renovate, not to imitate, the classical form. Accordingly, he affixed the subtitle, "Classical," to his Symphony No. 1, op. 25. He wrote it in 1916–1917, fateful years for





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Ralph Gomberg

The Principal Oboe of the Symphony was destined to be a musician from the start; five members of his family were graduates of the Curtis Institute of Music and members of the outstanding orchestras of their day.

At 14, Ralph Gomberg himself was invited by Marcel Tabuteau to be his pupil at the Curtis Institute; at 17, he became oboe soloist with Leopold Stokowski's All-American Youth Orchestra on its South American concert series and its subsequent national tour.

After four years in the Navy, he became a member of the Baltimore Symphony. Then, catching the eye of Leonard Bernstein, he was asked to join the New York City Center Symphony.

In 1949, he came to the Symphony as Principal Oboe under Charles Munch and made his Boston bow to critical acclaim. Here, as in New York, his musical activities have proliferated. He is currently a department head at Boston University, a member of the faculty at the Berkshire Music Center in Tanglewood, and, with his first-chair colleagues of the Symphony, a founder of the Boston Woodwind Quintet.

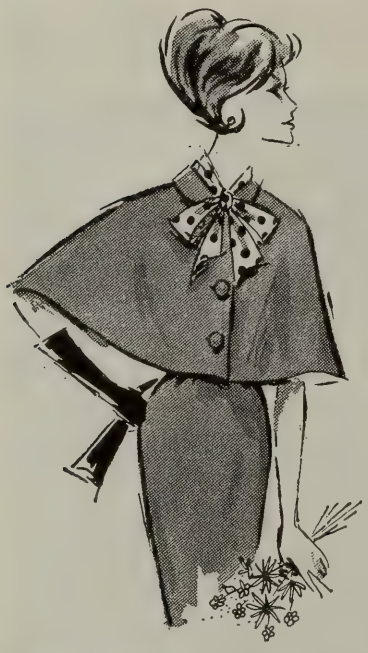
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Russia, and conducted it for the first time at a concert in Petrograd — at that time a desolate, famine-stricken city — on April 21, 1918. Shortly afterwards he left Petrograd and Russia, arriving in America by the route of the Pacific Ocean, and then going to Europe.

"The Classical Symphony in D major has an unmistakable something which is the essence of Prokofiev. There is no difficulty for Prokofiev to write in the classical style, if classicism means tonality, definite metrical structure and strong sense of form. Even the waggishness of Prokofiev's humor is classical, in the manner of Mozart and Haydn, rather than romantic à la Schumann. Prokofiev is a believer in architectonic construction, and is strongly anti-impressionist. It would be unnatural for Debussy to write a Classical Symphony, but for Prokofiev it was almost inevitable that he should have written one. It seems gratuitous, therefore, to suggest that he consciously tried to imitate Mozart, or any other model. For the Classical Symphony is not an imitation, but an augmentation, an enhancement of a style that is flexibly classical rather than stagnantly academic."

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"ORPHEUS," SYMPHONIC POEM NO. 4

By FRANZ LISZT

Born in Raiding, near Ödenburg, Hungary, October 22, 1811;
died in Bayreuth, July 31, 1886

Composed in 1854 and published in 1856, *Orpheus* was first performed at Weimar, February 16, 1854. The first performance in Boston was at a Theodore Thomas concert on November 14, 1874. The first performance by the Boston Symphony Orchestra was on January 17, 1885. There were repetitions in 1894, 1906, and in 1921 (March 11–12) when Pierre Monteux was the Orchestra's conductor.

The score calls for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, 2 harps and strings.

LISZT was rehearsing Gluck's *Orfeo* at the Weimar Theatre when he was moved to write a symphonic poem as a prelude to the opera. This music was duly performed, and likewise a postlude to the opera. A preface in French by Liszt is printed in the score:

"I once had to conduct the *Orpheus* of Gluck. During the rehearsal it was almost impossible to keep my imagination from dwelling upon the subject, moving and sublime, which this great master had treated; I saw again, in my mind's eye, an Etruscan vase in the Louvre, representing the first poet-musician, draped in a starry robe, his brow

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encircled by a mystically royal fillet, his lips parted and breathing forth divine words and songs, and his fine, long, tapered fingers energetically striking the strings of his lyre. I thought to see round about him, as if I had seen him in the flesh, wild beasts listening in ravishment; man's brutal instincts quelled to silence; stones softening; hearts harder still, perhaps, bedewed with a miserly and burning tear; warbling birds and rippling waterfalls interrupting their own melodies; laughter and pleasures listening with reverence to those accents that revealed to Humanity the beneficent power of art, its glorious illumination, its civilizing harmony."

Liszt was obviously seized by the symbolism of the tale rather than its tragic episodes as unfolded by Calzabigi in Gluck's opera. He dwells further upon the concept of Humanity as surrounded by the enlightenment, the refinements of civilization, beneath which there lurk "the instincts of ferocity, brutality, sensuality. These it is the art of music to subdue, to soften, to ennoble. Orpheus, that is to say, Art, must exert the power of its melody, its vibrant chords, its gentle luminosity, to combat the elements hidden in every individual as in all society. Orpheus mourns for Eurydice, Eurydice, that symbol of the Ideal, assailed by evil and suffering, whom he is allowed to rescue from the monsters of Erebus, but whom he is unable at last to lead out into the light of day.

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Philip Hale has quoted a letter from Hans von Bülow to Liszt, dated December 28, 1858, about the choice of a symphonic poem for an orchestral concert that he was planning: "If two harps were not indispensable, I should choose *Prometheus.* But I should find myself put at once into a cruel embarrassment by the opera, and *Prometheus* alone, my favorite, would be much too rough for the Berlin public."

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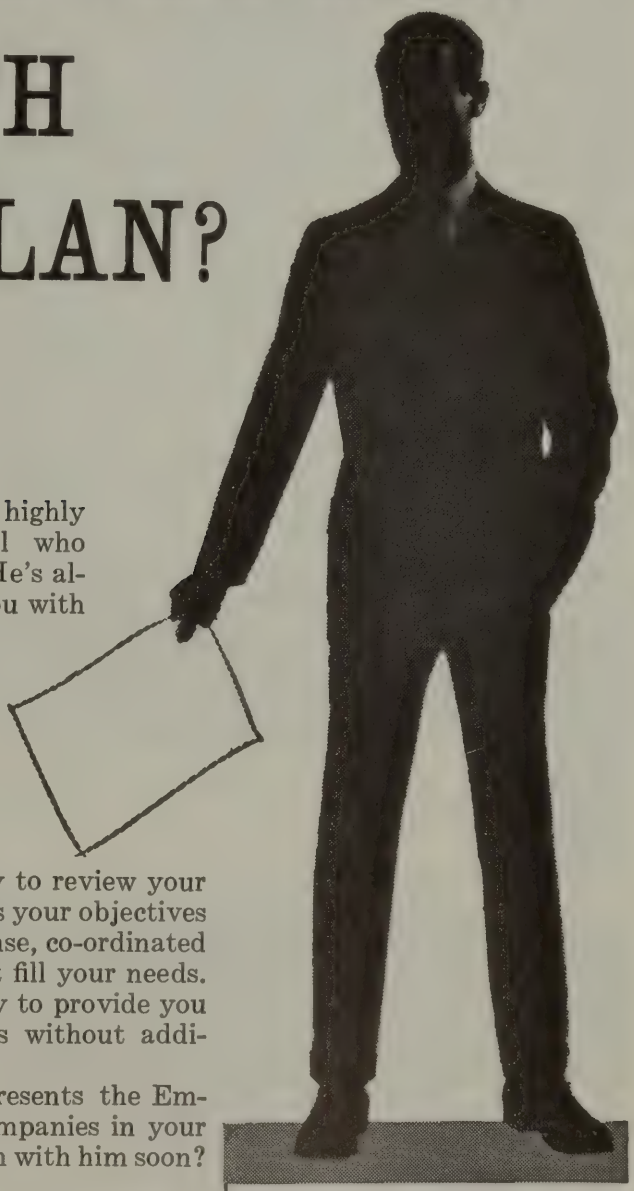
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Liszt answered: "*Orpheus* could be played very well with a single harp, especially if Grimm would be obliging enough to arrange his harp part and make the best of his admirable talent."

Orpheus was not performed at this concert (January 14, 1859, in the Singakademie, Berlin). Liszt's *Die Ideale* was chosen, and there was fierce hissing at the end, with moderate applause, whereupon von Bülow addressed the audience as follows: "I beg that the hissers will leave the hall. It is not the custom to hiss here." Then he turned round to conduct the orchestra for Elisabeth's prayer from *Tannhäuser,* sung by Frau von Milde. The Princess of Prussia left her box, for it was nine o'clock, the time when she received and had tea. The audience was much excited, but there was no explosion. "Kroll," wrote Franziska von Bülow, "nearly fainted – for what Hans did was unheard of and inadmissible, but Hans was happy."

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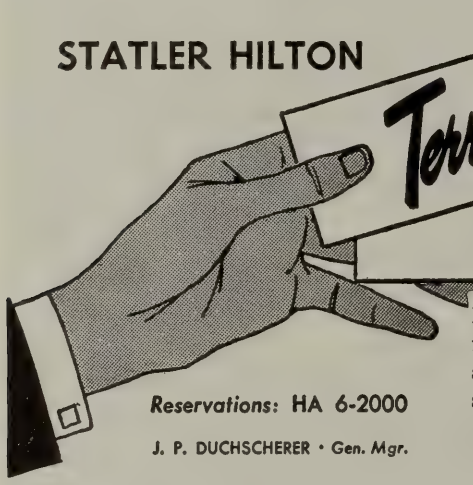
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Liszt's evocative score is lyrical throughout. It opens and continues with an accompaniment of harp chords as if suggesting the lyre of Orpheus, while two successive melodic subjects (which have been identified with Orpheus and Eurydice) are coloristically developed. The final phrase is sung by the English horn solo.

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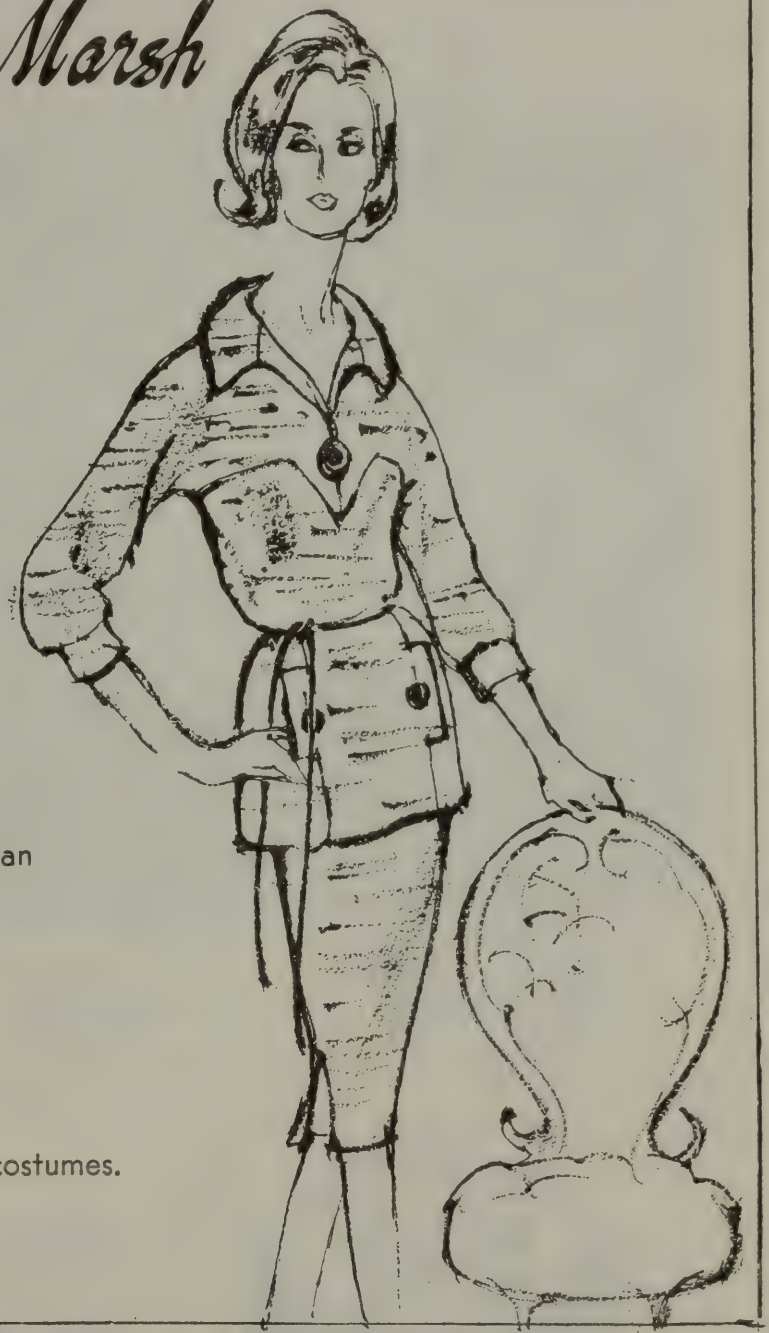


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SUITE FROM THE COMIC OPERA, "HÁRY JÁNOS"

By ZOLTÁN KODÁLY

Born in Kecskemét, Hungary, December 16, 1882

The first performance of this Suite was by the Philharmonic Orchestra of New York, Willem Mengelberg, conductor, on December 15, 1927. The "ballad" opera from which the Suite is taken was set to a text by B. Paulini and Z. Harsányi, based on a poem by J. Garay. It was first produced at Budapest on October 16, 1926. The Suite was introduced at the Boston Symphony concerts by Serge Koussevitzky on October 12, 1928.

The required orchestra includes an Hungarian cimbalom* and the following other instruments: 3 flutes, 2 clarinets and E-flat clarinet, alto saxophone, 2 bassoons, 4 horns, 3 trumpets, 3 cornets, 3 trombones and tuba, timpani, celesta, pianoforte and strings.

* The Cimbalom (variously spelled) consists of a small box over which are stretched wire strings struck with wooden hammers. The instrument is still popular in gypsy bands of eastern Europe. It derives from the ancient dulcimer, a similar instrument which fell into disuse when the plucked mechanism of the harpsichord came into vogue. The keyboard of the harpsichord introduced a new facility in rapid notes, which, however, a skilled cimbalist (or zimbalist) can rival in dexterity. The dulcimer (so-called) was seen in the eighteenth century in London streets where it was used in connection with puppet shows.

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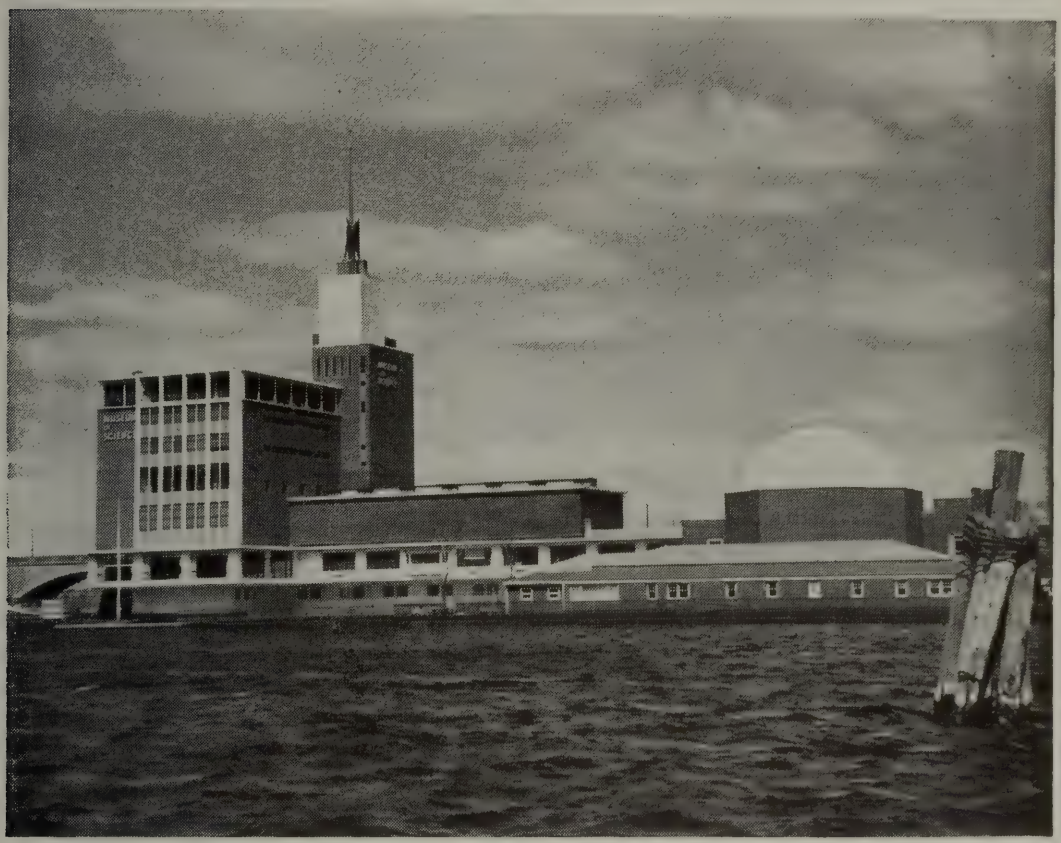
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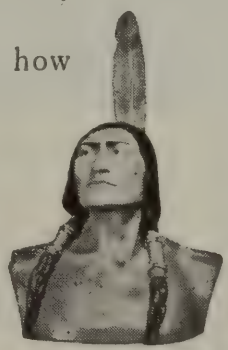


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When the Suite was introduced in Boston, Philip Hale pointed out in his notes that the Suite opens with "a tremendous orchestral sneeze; for whenever Háry begins one of his tales, a listener thus shows, according to the Hungarian superstition, that the story must be true.

"Háry and his sweetheart are amazed at the musical clock in the palace at Vienna — a clock with puppets appearing and disappearing.

"The two think of their father-land and long to be home. The love song is of Hungarian origin.

"In the battle, Napoleon is defeated by the peasant hero."

The following description of the opera was written by H. A. Phillips (*New York Times,* December 25, 1927):

Háry János is a national figure in Hungarian folklore. He holds a place in the childlike imagination of the peasantry as secure and real as, let us say, the legendary aspects of Joan of Arc in the mind of the

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French Catholic peasantry. But Háry János is something much closer to the Magyar and is even more personal in significance than he was in his mythical beginnings. In other words, Háry is the braggadoccio spirit of the Magyar himself crystallized into mythical character. He is amused and terrified, regaled and enchanted by his own personality, about which he has woven a charming legend. Háry János is a colossal conceit. With this delightful character in mind, Kodály set out to depict him as a figure on the stage and as the embodiment of a certain phrase or as an aspect of Hungarian history and character. It is hardly necessary to say that he uses folksongs for his purpose, helping himself to an age-old treasure which is rich beyond the dreams of melodic avarice. His task, not of selection, but of rejection, must have been a mountainous one. His manner of executing it is an exhibition of consummate craftsmanship, humor, and humanity. Nor is it all humor.

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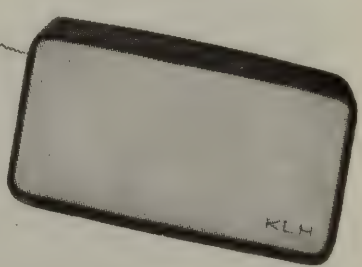
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At first one is apt to misunderstand the character of Háry János and think of him as a Hungarian Munchausen — to rate him, in other words, only a tall liar. But to regard him as such would be to desert

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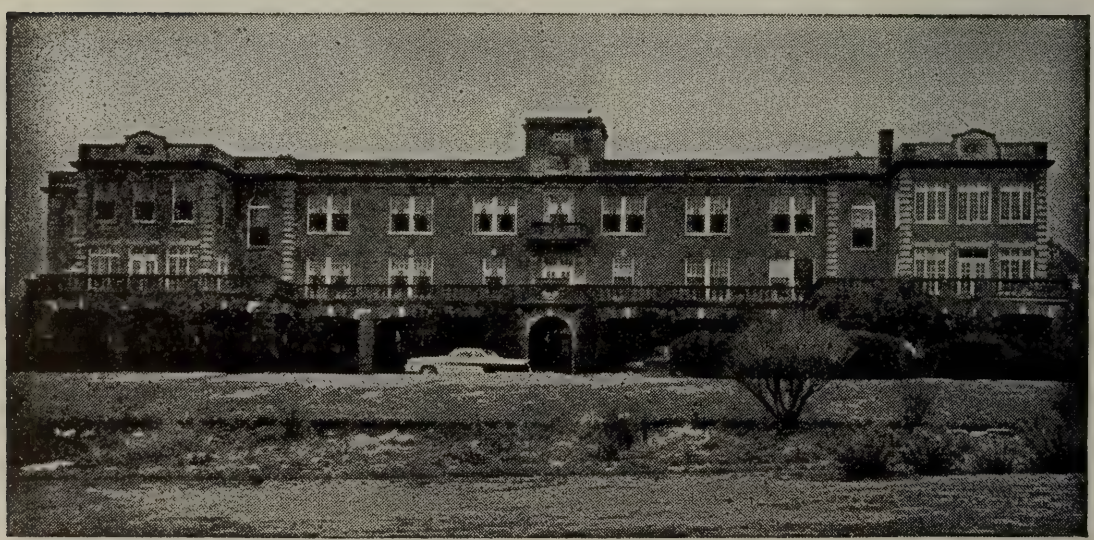
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him in the delightful upper reaches of fancy. Appearing to be fierce and bloodthirsty, he is actually a gentle soul, comparable in some respects to Daudet's immortal Tartarin.

The period of the action is about a hundred years ago. The scene opens in the village inn where Háry János, now an old man, is telling the villagers one of his marvelous tales – this time of when he was a Hussar in an Austro-Hungarian regiment. There are musical and terpsichorean accompaniments in the spirit of the narrative. The spectacle gradually fades out like a motion-picture scene.

Henceforth we are to be blessed with the florid vision of Háry in watching the unfolding of the play. Everything happens in the boasting tempo and with the absurd exaggeration of the narrator. The

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The Empress and her suite appear. From the moment she lays her



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eyes on him, Marie Louise is smitten with love for Háry. He is indifferent to her advances. She wishes to take him to the court in Vienna. He will give his consent upon one condition – that Orzse accompany him. The peasant and the Queen show their hostility to each other. Háry has roused a dangerous enmity in the person of the Chancellor, whom Napoleon has sent with the Empress as a watchdog.

Háry becomes a popular favorite in the imperial palace. This is too much for the Chancellor. In order to separate Marie Louise from her flame he so intrigues that Napoleon is forced to declare war on Austria and thus eliminate the swaggering hero.

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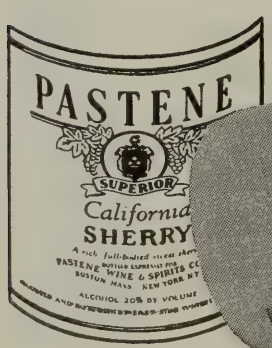
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single-handed. Napoleon snivels and begs for mercy. Háry treats him shamefully. Marie Louise expresses her bitter disappointment in Napoleon. All that has happened has made her fall deeper and deeper in love with the brave Háry. She insists that she shall become his wife. But now he is in a position of power and refuses her offer.

The scene changes again – the triumphal return of Háry to Vienna. A great banquet is laid for him. But his proposed mother-in-law, Maria Theresa, is in a very bad humor. It is wash day – no time for banquets. The company sit down at a golden table on which is laid golden plate. As a preliminary, the progeny of Napoleon are bidden in to pay their respects to the conqueror. Instead of the familiar L'Aiglon there are a dozen or more L'Aiglons, all sizes and shapes, and all dressed alike in velvet suits with broad Brussels lace collars and cuffs. It is when these delightful monstrosities strut in that Kodály's March is played.

But Háry, with all these splendors, is not contented. He longs only

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for his simple Orzse, who suddenly breaks through the servitors and throws herself at the conqueror's feet. There is an instant of uncertainty. Then the magnificent Háry stands fully revealed. Rejecting royalty, he stands forth and tells assembled guests to do with him what they will. There is a dangerous moment when Marie Louise would do her worst, but one look at the admiring throngs and she dare not. The Chancellor looms up at this moment, Háry magnanimously gives him Marie Louise, who is now in hysterics, and he marches back to his village with Orzse. His steps and his music become distant. The stage darkens and changes, and we are once again in the village inn. The villagers are playing their folk music. The listeners are enthralled. They can't believe what has happened. An old lady comes in to take Háry home. It is Orzse. The curtain falls.

• •

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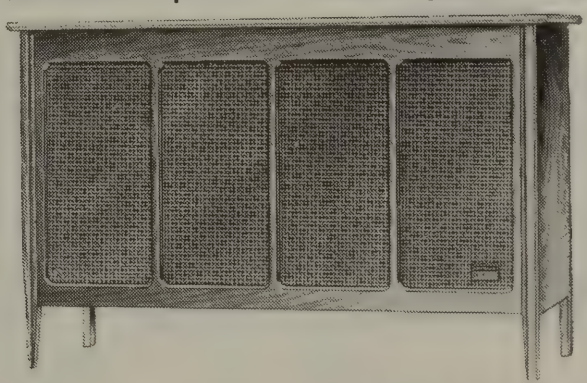
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The composition of *Háry János,* as described by Louis Biancolli (*The Concert Companion*), "sprang naturally from Kodály's long interest in Hungarian folklore and music. Together with Béla Bartók he is responsible for salvaging, through phonograph recordings and dictation, some thirty-five hundred native Hungarian melodies. Like Bartók, Kodály felt the vital need of preserving this peasant material as a source of inspiration for Hungarian composers. It was believed that only from a thorough assimilation of the spirit of this folk music could a truly national music arise. Neither Bartók nor Kodály endorsed the practice of using folk tunes bodily. They were more concerned with recapturing mood and atmosphere.

"Kodály has pointed out that since 1910 most Hungarian music shows traces of this recovered *materia hungarica.* Up to that time the field had long been neglected largely because alluring music parading

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under the assumed name of "Hungarian" had been flooding European cafés and concert halls for decades. Gypsy bands and Budapest dinner ensembles were mainly responsible for the false harmonies and melodic intervals foisted upon original folk melodies. The prestige of Liszt, Brahms, and Joachim, much of whose music was flavored with this tampered material, was to be reckoned with, too.

"There was no quarrel with the frank appeal of this 'gypsy-Hungarian' music. The danger, as Kodály and Bartók saw it, was that the authentic Hungarian folk note would be lost forever in the growing acceptance of a spurious substitute.

"In a biography of his collaborator, Bartók points out that his style 'owes much of its character to the individual musical idiom that Kodály has created for himself out of the Hungarian peasant music he has collected.' "

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By FRANZ SCHUBERT

Born in Lichtenthal, Vienna, January 31, 1797; died in Vienna, November 19, 1828

This posthumous Symphony was composed in 1828. What was probably its first performance was given at the Gewandhaus in Leipzig, March 21, 1839, Felix Mendelssohn conducting. The first performance in America was by the Philharmonic Society in New York, January 11, 1851. The first performance in Boston was on October 6, 1852, with a small orchestra led by Mr. Suck.

Schubert's posthumous Symphony in C major has been variously numbered. After the accepted six there were two more — this one and the "Unfinished" Symphony. Since the great C major Symphony was composed last, it has been called No. 8; since it was discovered before the "Unfinished" it has been called by others No. 7. By the inclusion of sketches for symphonies in D and in E minor-major, it has been numbered "9" and "10." The cautious chronicler avoids argument and gives it no number.

The Symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani and strings.

IT was 124 years ago that this symphony was resurrected and performed in Leipzig, at which time eleven years had passed since the composition of the symphony and the death of its composer.

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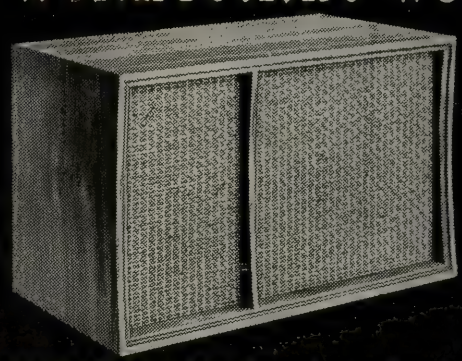
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Schubert turned out six symphonies in his earlier composing years, from the time that, as a pupil of sixteen at the Konvikt (the school of the Imperial Choir at Vienna) he filled sheets with ready music for the small school orchestra in which he was a violinist. In 1816 he wrote his Fourth ("Tragic") Symphony and his Fifth (without trumpets and drums); in 1818, reaching his twenty-first year, he produced his Sixth in C major, still for a small orchestra. These three works, containing many of the beautiful pages characteristic of the young Schubert, were yet modest in design, having been planned for the immediate uses of the "Amateur Society," the outgrowth of a friendly quartet which had long met as such in his father's house.

Having come of age, the young man turned his musical thoughts away from symphonies, a form which he fulfilled only twice in the

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remainder of his life.* In 1822 he wrote another, or at least two movements of another. The "Unfinished" Symphony may be said to be the first which Schubert wrote entirely to the prompting of his free musical inclinations, and not to the constricted proportions of a group of half-skilled friends who could with difficulty muster a trumpeter or a set of kettledrums. Anselm Hüttenbrenner, to whom he dispatched the score for the Styrian Society at Gratz, casually laid the unplayed symphony in a drawer and forgot it. This indifference did not visibly disturb the composer, to whom the act of creation seems always to

* He did make, in 1821, a complete outline of a symphony in E minor-E major with the notation and scoring only partly filled in. The symphony was performed in Vienna in the season 1934–1935 by Felix Weingartner. A "Gastein" Symphony, vaguely referred to in the correspondence, remains a legend, for no trace of it has been found. There are no grounds for considering the Piano Duo in C major as a draft for this Symphony. Maurice Brown, in his "Critical Biography" of Schubert, summons plausible evidence to show that the "Gastein" was in reality an early sketch for the great C major Symphony.

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have been infinitely more important than the possibilities (which were usually meagre enough) of performance or recognition. Once more, six years later, Schubert spread his symphonic wings, this time with no other dictator than his soaring fancy. Difficulty, length, orchestration, these were not ordered by the compass of any orchestra he knew. Schubert in his more rarefied lyrical flights composed far above the heads of the small circle of singers or players with whom his music-making was identified. Consciously or unconsciously, he wrote at those times for the larger world he never encountered in his round of humble dealings and for coming generations unnumbered. In this wise did the symphony in C major come into being – the symphony which showed a new and significant impulse in a talent long since of immortal stature; the symphony which it became the privilege and triumph of Schumann to resurrect years later, and make known to the world.

Expressions of opinion by Schubert on his works are here, as elsewhere, scanty and unreliable. It is known that he presented the score to the Philharmonic Society in Vienna. The parts were actually written



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out and distributed, and the symphony tried in rehearsal. "The Symphony was soon laid aside," so reports Schubert's early biographer, Kreissle von Hellborn, who in 1861 first published his findings of Schubert's life after consultation with those who knew and remembered him. The score was found to be "too long and difficult, and Schubert advised them to accept and perform in its stead his Sixth Symphony (also in C)." The tale has been doubted, but it is easy to believe – not that the composer had any qualms about the essential practicability of his score – but that he hastily withdrew his Pegasus before its wings could be entirely clipped by the pedestrian *Gesellschaft.* A symphony in C major was performed by the Society a month after Schubert's death (December 14, 1828) and repeated in March, 1829. Whether it was the great "C major" or the Sixth Symphony in the same key is a point which will never be cleared up. In any case, Schubert's last Symphony was unperformed in his lifetime and lay in oblivion until ten years afterwards, when Schumann visited Vienna



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and went through a pile of manuscripts then in possession of Franz's brother, Ferdinand Schubert, fastened upon the C major symphony, and sent a copied score with all dispatch to his friend Mendelssohn, who was then the conductor at Leipzig. Mendelssohn was enthusiastic — as enthusiastic perhaps as his nature permitted, although beside the winged words of Schumann on the same subject his written opinion as expressed to Moscheles sounds cool and measured: "We recently played a remarkable and interesting symphony by Franz Schubert. It is, without doubt, one of the best works which we have lately heard. Bright, fascinating and original throughout, it stands quite at the head of his instrumental works." The performance at the Gewandhaus (March 21, 1839) was a pronounced success and led to repetitions (there were cuts for these performances).* Mendelssohn urged the score upon the

* Yet a reviewer of the first performance wrote that the work lasted "five minutes less than an hour." Eugene Goossens once wrote: "Its heavenly, but rather excessive length has often brought up the vexed question of 'cuts,' and even the purists admit that the work does not suffer to a noticeable degree by judicious pruning of the slow movement and finale. I use the word 'judicious,' for there are only two 'cuts' possible which do not in any way disturb the shape or development of the movement in question. Preferably, however, let us have it unmutilated —" (Chesterian, November, 1928).

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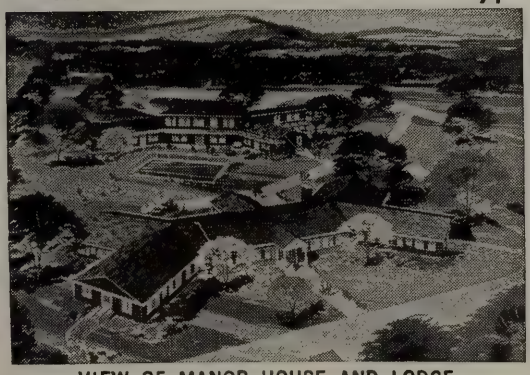
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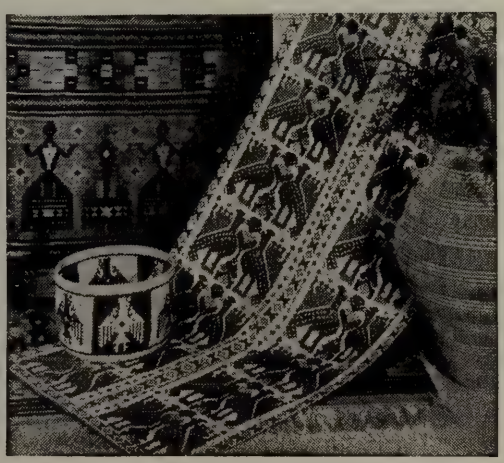
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secretary of the Philharmonic Society in London, and attempted to put it on a program when he visited England. The players found this straightforward music unreasonably difficult and laughed at the oft-repeated triplets in the finale; Mendelssohn forthwith withdrew the score, which was not heard in England until many years later (April 5, 1856); even then, it was finally achieved by performances in two installments of two movements at each concert. It is said that a similar derision from the players in Paris also met Habeneck's efforts to introduce the symphony there. It may seem puzzling that these famous triplets, to a later posterity the very stuff of swift impulsion, a lifting rhythm of flight, could have been found ridiculous. But a dull and lumbering performance might well turn the constantly reiterated figure into something quite meaningless. The joke lay, not in the measures themselves, but in the awkward scrapings of the players who were deriding them. The work, thus put aside in England for some fifteen years, meanwhile found its first American performance by the Philharmonic Society in New York (January 11, 1851), Mr. Eisfeld conducting. It had been published a year previous.

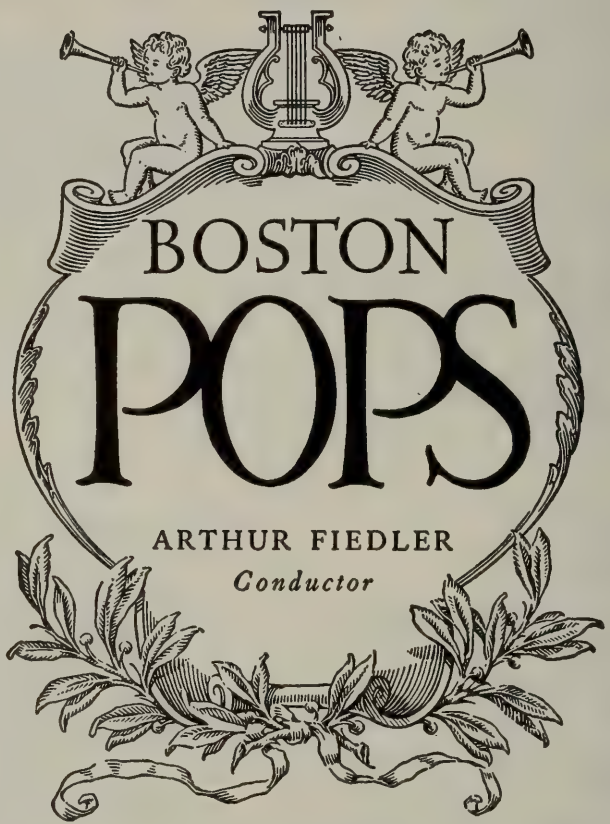
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LIST OF WORKS

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BARTÓK Concerto No. 2 for Piano and Orchestra
Soloist: GEZA ANDA — II November 11

BEETHOVEN Symphony No. 3, in E-flat major, "Eroica," Op. 55
I October 7

BERLIOZ "Royal Hunt and Storm," from "The Trojans"
IV February 3

BRAHMS Variations on a Theme of Haydn, Op. 56a
I October 7

DEBUSSY "La Mer" (The Sea), Three Symphonic Sketches
IV February 3

DVOŘÁK Symphony No. 7, in D minor, Op. 70
V February 24

FAURÉ "Pelléas et Mélisande," Suite, Op. 80
IV February 3

FINE Notturno for Strings and Harp
III December 16

HINDEMITH Symphony, "Die Harmonie der Welt"
III December 16

HONEGGER Symphony No. 2, for String Orchestra
IV February 3

KODÁLY Suite from the Comic Opera, "Háry János"
VI April 7

LISZT Symphonic Poem No. 4, "Orpheus"
VI April 7

MENDELSSOHN Scherzo and Wedding March from
"A Midsummer Night's Dream," Op. 61
II November 11

MESSIAEN "L'Ascension," Four Symphonic Meditations
III December 16

PISTON Symphony No. 7
II November 11

PROKOFIEV Overture to "War and Peace"
(Opera after Leo Tolstoi), Op. 91
I October 7

Suite from the Ballet, "Chout" ("Buffoon"), Op. 21
III December 16

"Classical" Symphony, Op. 25
VI April 7

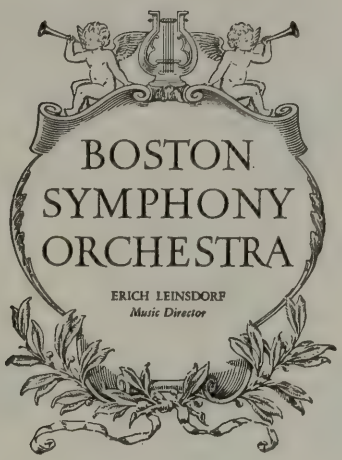
SCHUBERT Symphony in C major (Posthumous)
VI April 7

SCHUMANN Symphony No. 4, in C minor, Op. 120
II November 11

STRAUSS "Ein Heldenleben," Tone Poem, Op. 40
Violin Solo: JOSEPH SILVERSTEIN — V February 24

Till Eulenspiegel's Merry Pranks, After the Old-fashioned,
Roguish Manner — in Rondo Form, Op. 28
I October 7

RICHARD BURGIN conducted the concert on December 16
CHARLES MUNCH conducted the concert on February 3



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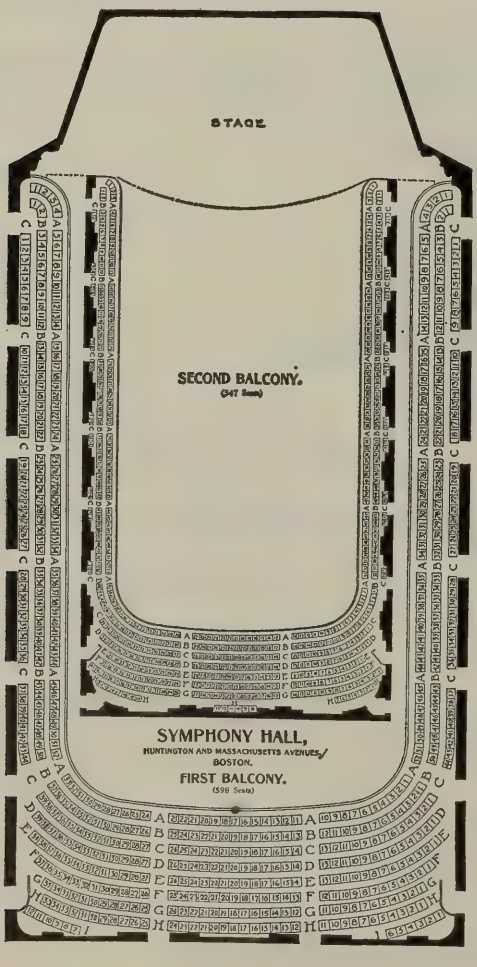
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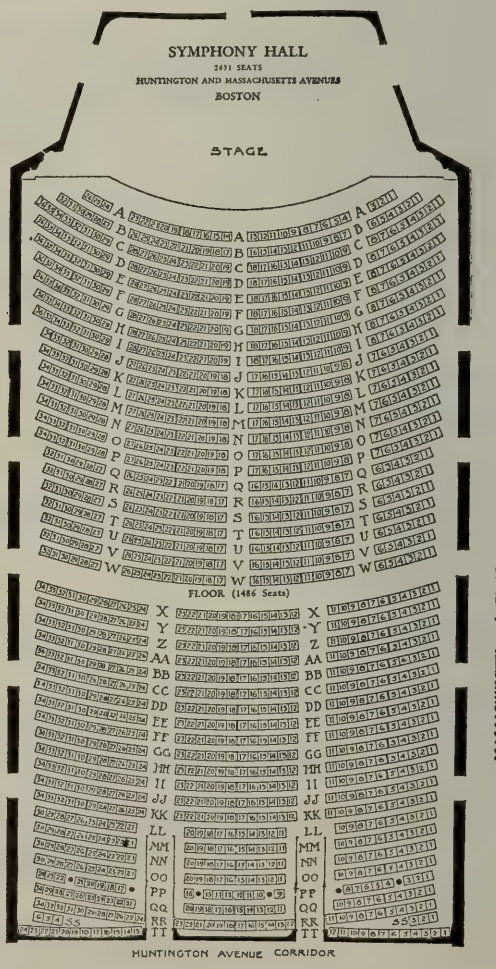
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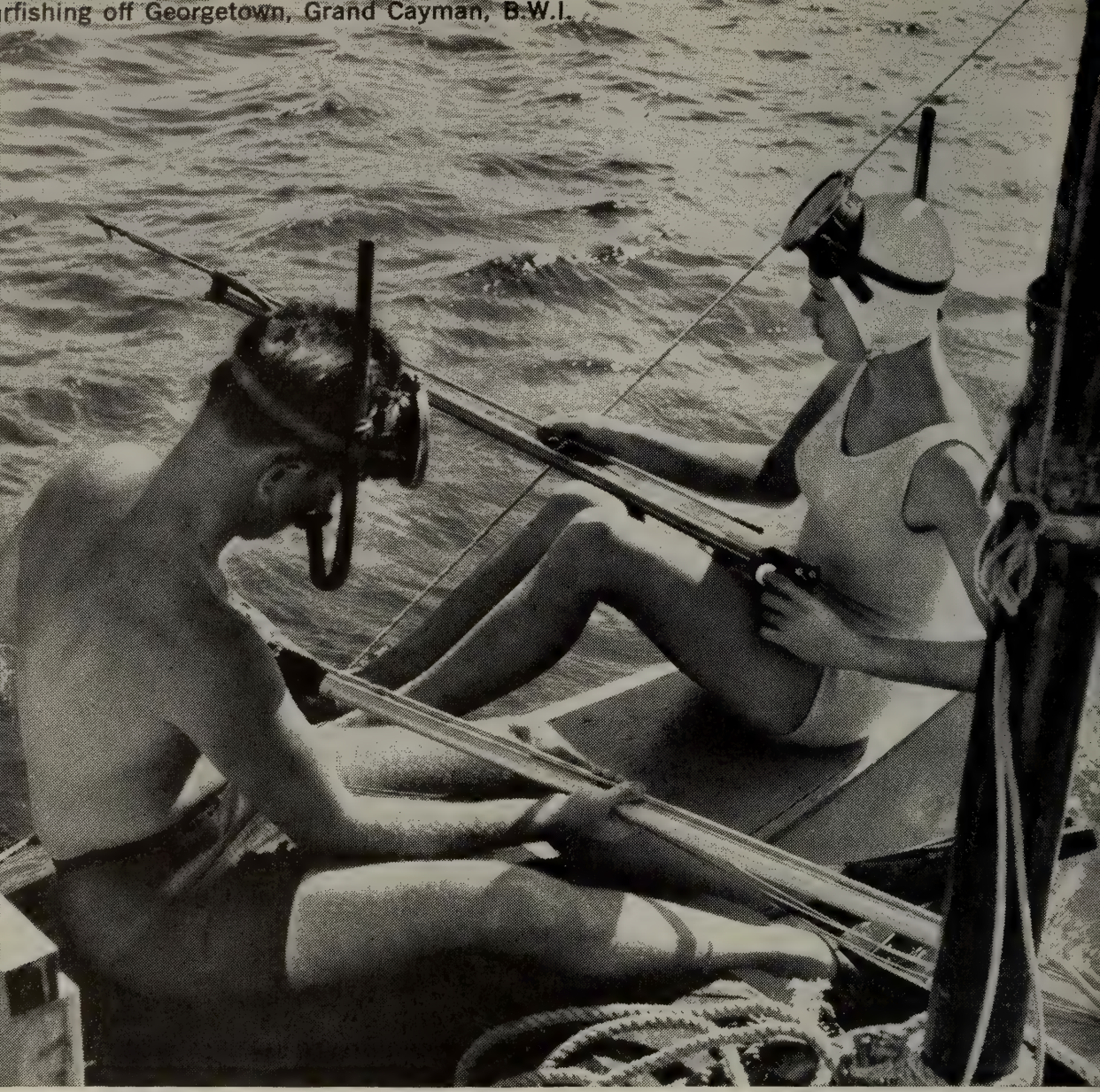
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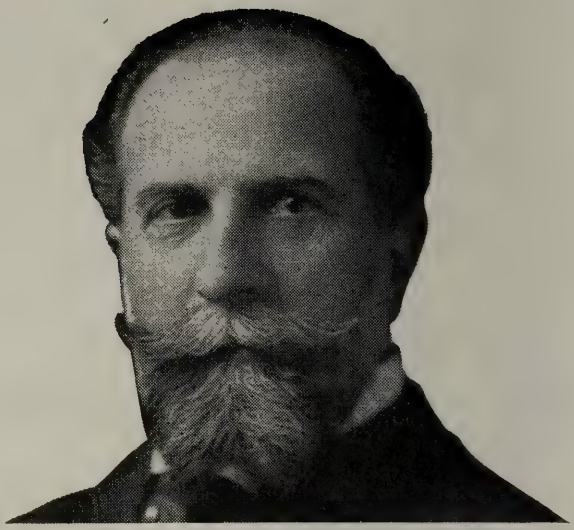
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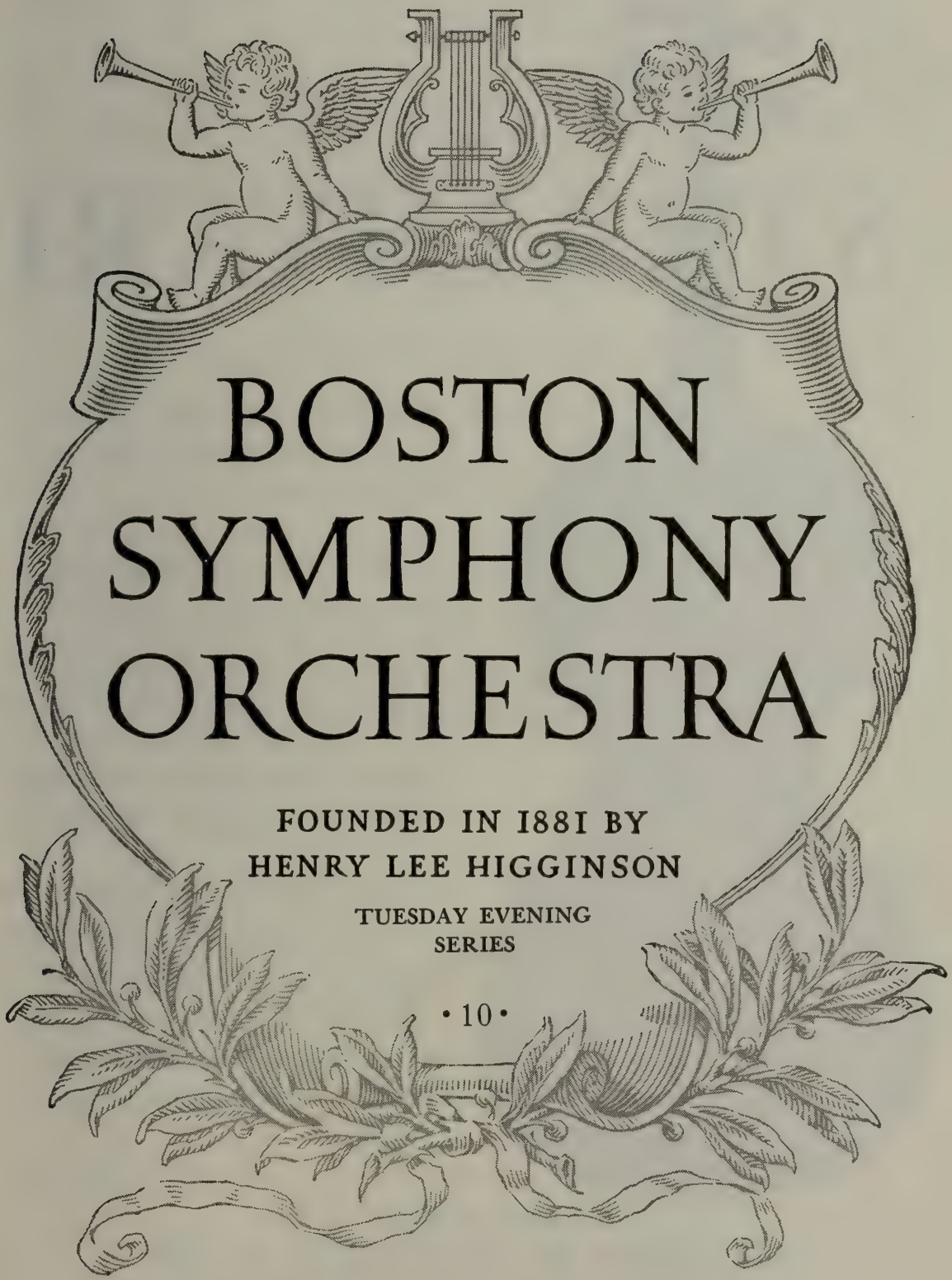
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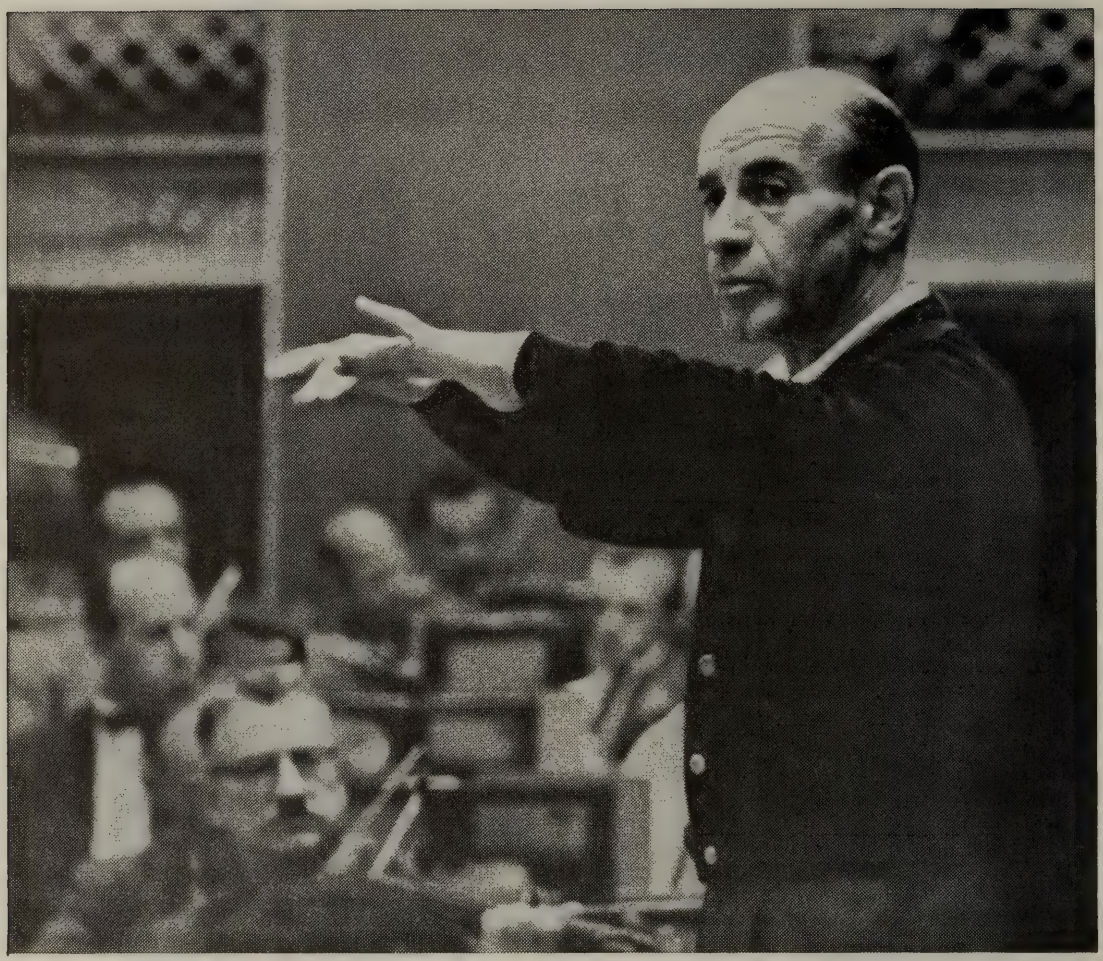
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Schubert (Symphony in C major, Posthumous) . . . 44

EXHIBITION

The exhibition of paintings has been loaned by the Gallery of Tyringham, Massachusetts. The paintings are by John D. Maziarz and Harry Lane.

• •

LEINSDORF AND THE BERKSHIRE MUSIC CENTER

Erich Leinsdorf has entered with zeal into the preparations for the Orchestra's School at Tanglewood, of which he will be the Director next summer. He has written the following introduction to the catalogue just published:

"For the advanced study of music, the Berkshire Music Center is beacon, forum, source, and arena.

"The *beacon* provides guidance for the many younger and newer orchestras, their conductors, and their professional players. The *forum* presents varieties of new and rare music without prejudice, yet weeding out critically what is merely fashionable. The *source* commends information to young musicians and the young musicians to the world of music. The *arena* accepts the young people who enroll and places them in competition with their peers.

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(Continued on page 11)

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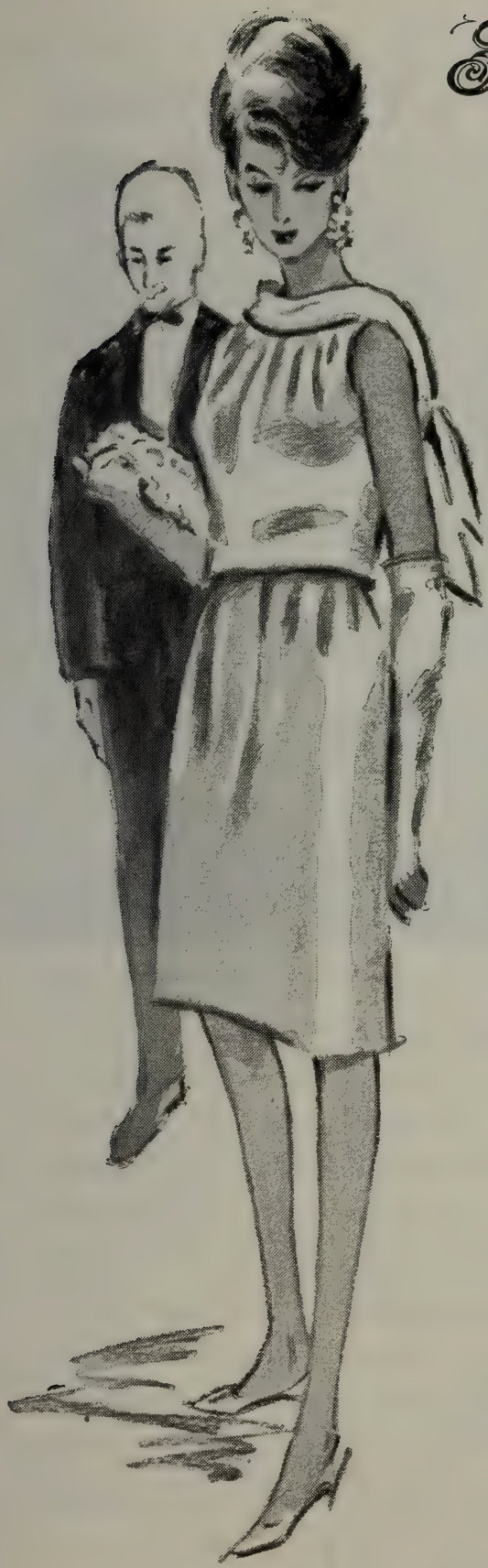
The BERKSHIRE FESTIVAL by the Boston Symphony Orchestra, Erich Leinsdorf, Music Director, will take place in Tanglewood, Lenox, Massachusetts, from July 5 through August 25, 1963, with concerts each Friday and Saturday evening, and Sunday afternoon. There will be two weeks of Mozart programs, one of music by Bach and Haydn, and five weeks of concerts by the full Orchestra. A feature of the repertory will be music by Prokofiev in observance of the tenth anniversary of his death.

The BERKSHIRE MUSIC CENTER, maintained by the Orchestra at Tanglewood for the advanced study of music, will have Mr. Leinsdorf as its Director and will hold its twenty-first session from June 30 through August 25.

For the programs of the Berkshire Festival or the catalogue of the Berkshire Music Center, please address Berkshire Music Center, Symphony Hall, Boston 15, Massachusetts.



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I. Allegro
II. Larghetto
III. Gavotte
IV. Finale

LISZT Symphonic Poem No. 4, "Orpheus"

KODÁLY Suite from the Comic Opera, "Háry János"

I. Prelude — The Fairy Tale Begins
II. Viennese Musical Clock
III. Song
IV. The Battle and Defeat of Napoleon
V. Intermezzo
VI. Entrance of the Emperor and his Court

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II. Andante con moto
III. Scherzo
IV. Finale

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(Continued from page 5)

of performance in their own orchestras. The *forum* of Tanglewood will allow music conceived in all the present systems and schools of composition to be heard. Our Faculty will be a *source* of information on the latest findings about performance, techniques, editions, and materials. Those who show up best in the concert *arena* at the Berkshire Festival and Berkshire Music Center will find their way upward in the musical world less hindered by hurdles.

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A GIFT

The library of the Berkshire Music Center at Tanglewood has been notably enlarged by a generous bequest in the will of Cyrus W. Durgin, the late Music Editor of the *Boston Globe.* The collection consists of scores and books on musical subjects.

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"CLASSICAL" SYMPHONY, *Op.* 25

By SERGE PROKOFIEV

Born in Sontsovka, Russia, April 23, 1891; died near Moscow, March 5, 1953

The first performance of the *"Symphonie Classique"* was in Petrograd, April 21, 1918, the composer conducting. Prokofiev arrived in New York in September, and in December the Russian Symphony Orchestra in New York played this symphony for the first time in America. It was introduced at the Boston Symphony concerts January 26, 1927 by Serge Koussevitzky. The work is dedicated to Boris Assafieff, a writer on musical subjects whose pen name is "Igor Gleboff."

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

WRITTEN in 1916–17, considerably before "neo-classicism" set in, this symphony in miniature surely cannot be looked upon as a pledge to past ways. It might rather be considered a momentary dalliance with the eighteenth-century formula. It would probably be as mistaken to look for reverence in the *"Symphonie Classique"* as to look for irreverence in it. Let us say that the composer had a single and passing impulse to weave his own bright threads into an old pattern.

Prokofiev gives himself precisely the orchestra of Mozart or Haydn; he is punctilious in his formal procedure. He is also concise — so much so that the four movements occupy no more than eleven minutes — about half the usual duration of the symphonies which he took as model.

D major is the prevailing key. The first movement, with clipped



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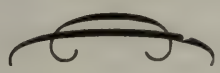
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Although the Orchestra's winter season is drawing to a close, may we remind you that membership in the Friends is always available to everyone interested in the work of the Orchestra.



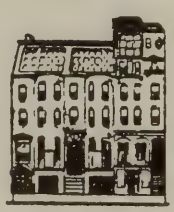
phrases, *staccato* and to the point, sets forth its themes, its development, its recapitulation and coda, all complete. The *Larghetto* is in simple rondo form, beginning and ending with a charming pizzicato in the strings, *pianissimo,* a mere accompanying figure which nevertheless lingers in the memory. The theme and its development has a suggestion of eighteenth-century ornamentation, but is in less serious vein. Prokofiev departs from the letter rather than the spirit of his models in choosing a gavotte instead of the rigidly customary minuet. The Finale gives, naturally, a far greater freedom to his fancy, although he sets himself a first theme upon the common chord which his forebears might have found quite in order and to their own purposes. The working out, recapitulation, and coda are virtuously observed. The episodic byplay turns up a sauce of "modern" wit which the periwigged masters could scarcely have approved.

• •

Nicolas Slonimsky has this opinion of the composer's motivation:

"When Prokofiev decided to write a symphony, his First, he chose the classical idiom, partly to prove that he knew his metier, partly to tease his detractors, but mostly out of desire to renovate, not to imitate, the classical form. Accordingly, he affixed the subtitle, "Classical," to his Symphony No. 1, op. 25. He wrote it in 1916–1917, fateful years for





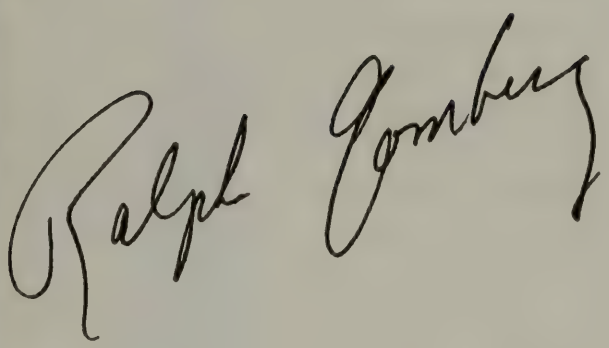
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At 14, Ralph Gomberg himself was invited by Marcel Tabuteau to be his pupil at the Curtis Institute; at 17, he became oboe soloist with Leopold Stokowski's All-American Youth Orchestra on its South American concert series and its subsequent national tour.

After four years in the Navy, he became a member of the Baltimore Symphony. Then, catching the eye of Leonard Bernstein, he was asked to join the New York City Center Symphony.

In 1949, he came to the Symphony as Principal Oboe under Charles Munch and made his Boston bow to critical acclaim. Here, as in New York, his musical activities have proliferated. He is currently a department head at Boston University, a member of the faculty at the Berkshire Music Center in Tanglewood, and, with his first-chair colleagues of the Symphony, a founder of the Boston Woodwind Quintet.

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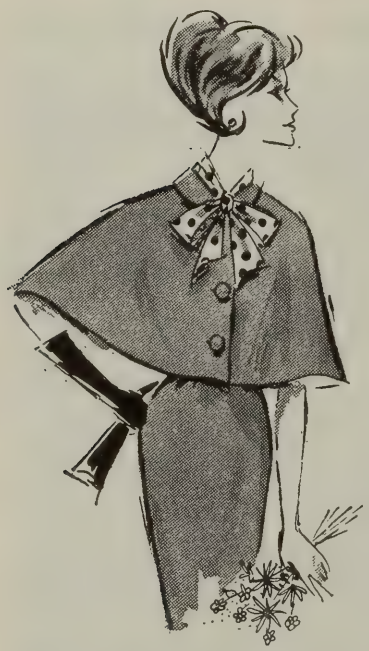
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Russia, and conducted it for the first time at a concert in Petrograd — at that time a desolate, famine-stricken city — on April 21, 1918. Shortly afterwards he left Petrograd and Russia, arriving in America by the route of the Pacific Ocean, and then going to Europe.

"The Classical Symphony in D major has an unmistakable something which is the essence of Prokofiev. There is no difficulty for Prokofiev to write in the classical style, if classicism means tonality, definite metrical structure and strong sense of form. Even the waggishness of Prokofiev's humor is classical, in the manner of Mozart and Haydn, rather than romantic à la Schumann. Prokofiev is a believer in architectonic construction, and is strongly anti-impressionist. It would be unnatural for Debussy to write a Classical Symphony, but for Prokofiev it was almost inevitable that he should have written one. It seems gratuitous, therefore, to suggest that he consciously tried to imitate Mozart, or any other model. For the Classical Symphony is not an imitation, but an augmentation, an enhancement of a style that is flexibly classical rather than stagnantly academic."

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"ORPHEUS," SYMPHONIC POEM NO. 4

By FRANZ LISZT

Born in Raiding, near Ödenburg, Hungary, October 22, 1811;
died in Bayreuth, July 31, 1886

Composed in 1854 and published in 1856, *Orpheus* was first performed at Weimar, February 16, 1854. The first performance in Boston was at a Theodore Thomas concert on November 14, 1874. The first performance by the Boston Symphony Orchestra was on January 17, 1885. There were repetitions in 1894, 1906, and in 1921 (March 11–12) when Pierre Monteux was the Orchestra's conductor.

The score calls for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, 2 harps and strings.

LISZT was rehearsing Gluck's *Orfeo* at the Weimar Theatre when he was moved to write a symphonic poem as a prelude to the opera. This music was duly performed, and likewise a postlude to the opera. A preface in French by Liszt is printed in the score:

"I once had to conduct the *Orpheus* of Gluck. During the rehearsal it was almost impossible to keep my imagination from dwelling upon the subject, moving and sublime, which this great master had treated; I saw again, in my mind's eye, an Etruscan vase in the Louvre, representing the first poet-musician, draped in a starry robe, his brow

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encircled by a mystically royal fillet, his lips parted and breathing forth divine words and songs, and his fine, long, tapered fingers energetically striking the strings of his lyre. I thought to see round about him, as if I had seen him in the flesh, wild beasts listening in ravishment; man's brutal instincts quelled to silence; stones softening; hearts harder still, perhaps, bedewed with a miserly and burning tear; warbling birds and rippling waterfalls interrupting their own melodies; laughter and pleasures listening with reverence to those accents that revealed to Humanity the beneficent power of art, its glorious illumination, its civilizing harmony."

Liszt was obviously seized by the symbolism of the tale rather than its tragic episodes as unfolded by Calzabigi in Gluck's opera. He dwells further upon the concept of Humanity as surrounded by the enlightenment, the refinements of civilization, beneath which there lurk "the instincts of ferocity, brutality, sensuality. These it is the art of music to subdue, to soften, to ennoble. Orpheus, that is to say, Art, must exert the power of its melody, its vibrant chords, its gentle luminosity, to combat the elements hidden in every individual as in all society. Orpheus mourns for Eurydice, Eurydice, that symbol of the Ideal, assailed by evil and suffering, whom he is allowed to rescue from the monsters of Erebus, but whom he is unable at last to lead out into the light of day.

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Philip Hale has quoted a letter from Hans von Bülow to Liszt, dated December 28, 1858, about the choice of a symphonic poem for an orchestral concert that he was planning: "If two harps were not indispensable, I should choose *Prometheus.* But I should find myself put at once into a cruel embarrassment by the opera, and *Prometheus* alone, my favorite, would be much too rough for the Berlin public."

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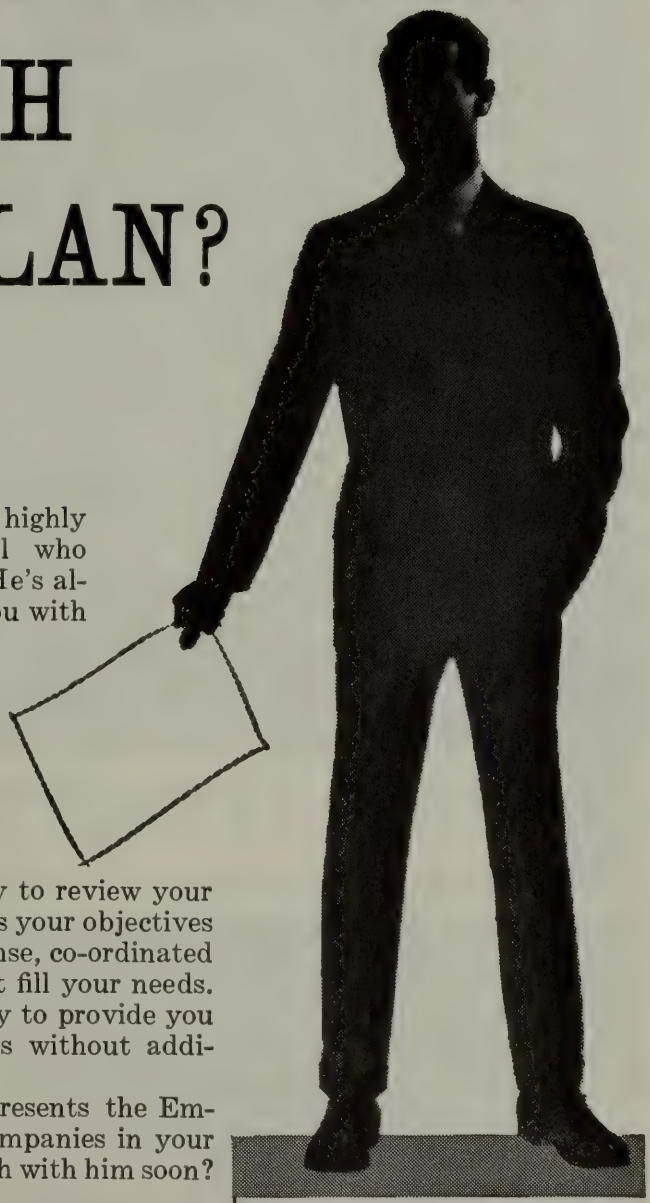
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Liszt answered: "*Orpheus* could be played very well with a single harp, especially if Grimm would be obliging enough to arrange his harp part and make the best of his admirable talent."

Orpheus was not performed at this concert (January 14, 1859, in the Singakademie, Berlin). Liszt's *Die Ideale* was chosen, and there was fierce hissing at the end, with moderate applause, whereupon von Bülow addressed the audience as follows: "I beg that the hissers will leave the hall. It is not the custom to hiss here." Then he turned round to conduct the orchestra for Elisabeth's prayer from *Tannhäuser,* sung by Frau von Milde. The Princess of Prussia left her box, for it was nine o'clock, the time when she received and had tea. The audience was much excited, but there was no explosion. "Kroll," wrote Franziska von Bülow, "nearly fainted – for what Hans did was unheard of and inadmissible, but Hans was happy."

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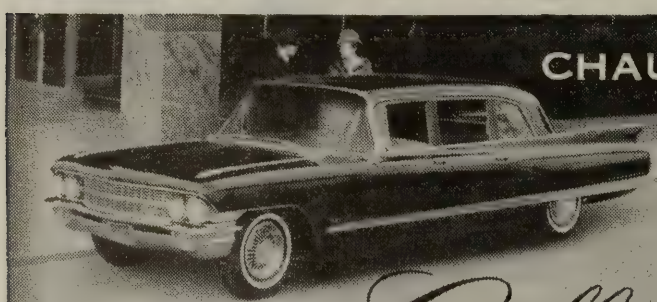
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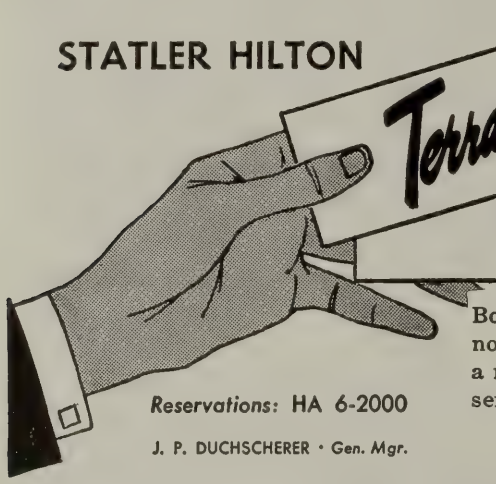
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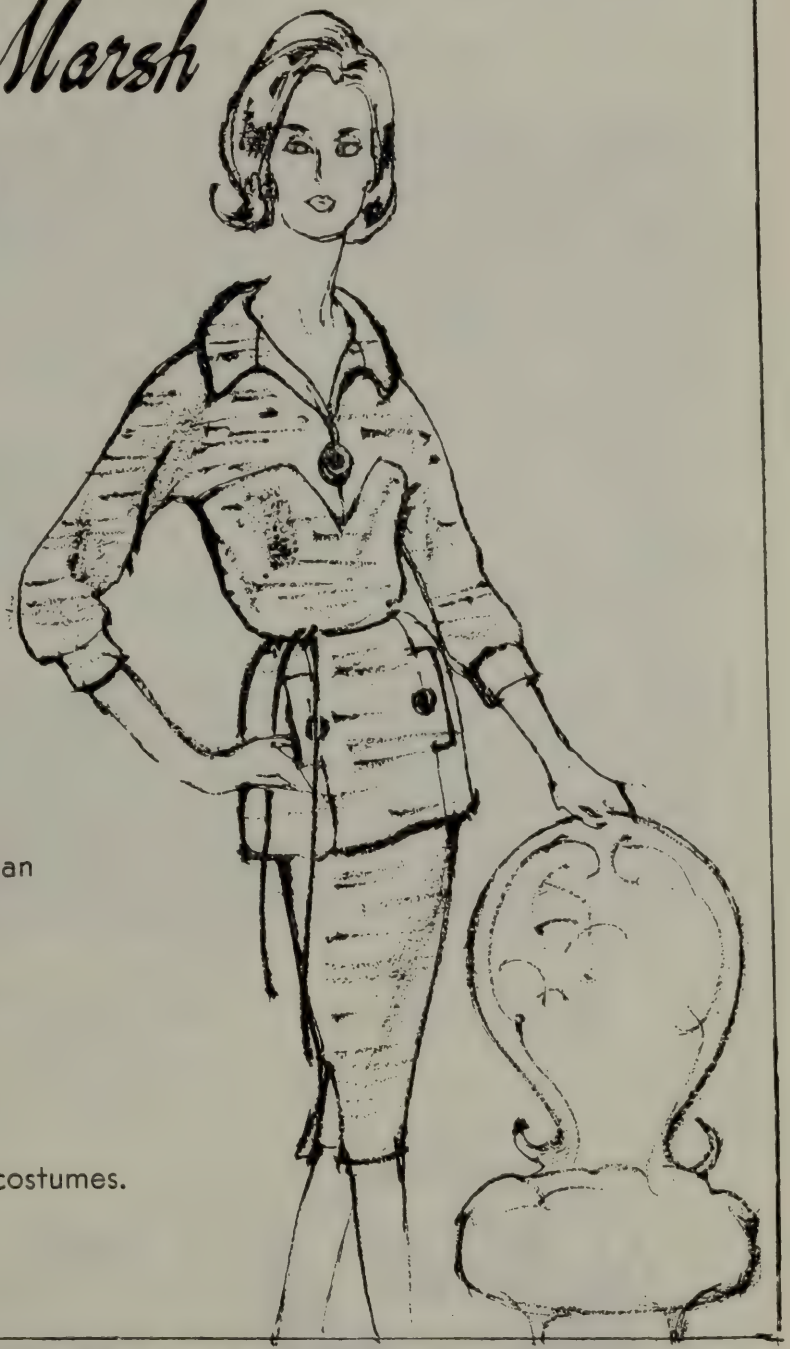


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The first performance of this Suite was by the Philharmonic Orchestra of New York, Willem Mengelberg, conductor, on December 15, 1927. The "ballad" opera from which the Suite is taken was set to a text by B. Paulini and Z. Harsányi, based on a poem by J. Garay. It was first produced at Budapest on October 16, 1926. The Suite was introduced at the Boston Symphony concerts by Serge Koussevitzky on October 12, 1928.

The required orchestra includes an Hungarian cimbalom* and the following other instruments: 3 flutes, 2 clarinets and E-flat clarinet, alto saxophone, 2 bassoons, 4 horns, 3 trumpets, 3 cornets, 3 trombones and tuba, timpani, celesta, pianoforte and strings.

* The Cimbalom (variously spelled) consists of a small box over which are stretched wire strings struck with wooden hammers. The instrument is still popular in gypsy bands of eastern Europe. It derives from the ancient dulcimer, a similar instrument which fell into disuse when the plucked mechanism of the harpsichord came into vogue. The keyboard of the harpsichord introduced a new facility in rapid notes, which, however, a skilled cimbalist (or zimbalist) can rival in dexterity. The dulcimer (so-called) was seen in the eighteenth century in London streets where it was used in connection with puppet shows.

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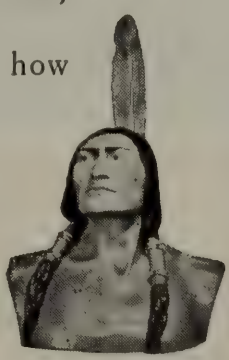


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When the Suite was introduced in Boston, Philip Hale pointed out in his notes that the Suite opens with "a tremendous orchestral sneeze; for whenever Háry begins one of his tales, a listener thus shows, according to the Hungarian superstition, that the story must be true.

"Háry and his sweetheart are amazed at the musical clock in the palace at Vienna — a clock with puppets appearing and disappearing.

"The two think of their father-land and long to be home. The love song is of Hungarian origin.

"In the battle, Napoleon is defeated by the peasant hero."

The following description of the opera was written by H. A. Phillips (*New York Times,* December 25, 1927):

Háry János is a national figure in Hungarian folklore. He holds a place in the childlike imagination of the peasantry as secure and real as, let us say, the legendary aspects of Joan of Arc in the mind of the

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French Catholic peasantry. But Háry János is something much closer to the Magyar and is even more personal in significance than he was in his mythical beginnings. In other words, Háry is the braggadoccio spirit of the Magyar himself crystallized into mythical character. He is amused and terrified, regaled and enchanted by his own personality, about which he has woven a charming legend. Háry János is a colossal conceit. With this delightful character in mind, Kodály set out to depict him as a figure on the stage and as the embodiment of a certain phrase or as an aspect of Hungarian history and character. It is hardly necessary to say that he uses folksongs for his purpose, helping himself to an age-old treasure which is rich beyond the dreams of melodic avarice. His task, not of selection, but of rejection, must have been a mountainous one. His manner of executing it is an exhibition of consummate craftsmanship, humor, and humanity. Nor is it all humor.

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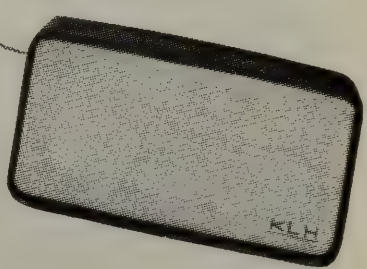
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The pervading throb of the cimbalom is as the heart-beat of the Magyar tribes moving through a thousand years from the dim East to the plains of Hungary. The music, under a mask of gayety, is sometimes of a poignant sadness, and the gypsy style of many measures gives the last touch of picturesqueness to the score. Then there is the stage and costuming, fantastic, gorgeous, merry with an extravagance and color that may be likened in some measure to the stage of "Chauve-Souris."

At first one is apt to misunderstand the character of Háry János and think of him as a Hungarian Munchausen — to rate him, in other words, only a tall liar. But to regard him as such would be to desert

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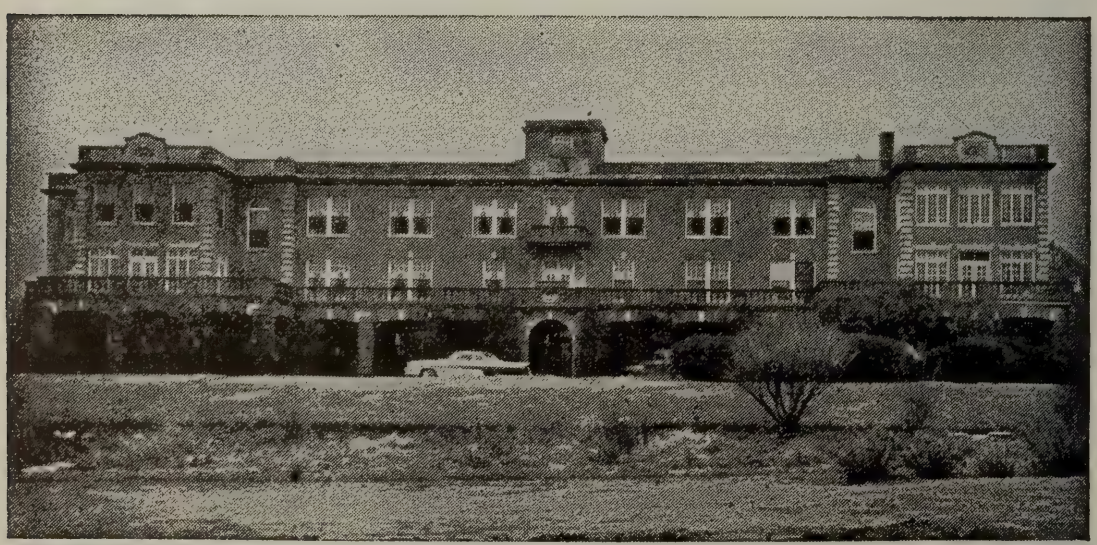
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him in the delightful upper reaches of fancy. Appearing to be fierce and bloodthirsty, he is actually a gentle soul, comparable in some respects to Daudet's immortal Tartarin.

The period of the action is about a hundred years ago. The scene opens in the village inn where Háry János, now an old man, is telling the villagers one of his marvelous tales – this time of when he was a Hussar in an Austro-Hungarian regiment. There are musical and terpsichorean accompaniments in the spirit of the narrative. The spectacle gradually fades out like a motion-picture scene.

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original onlookers and listeners disappear from view and we take their places. And, one and all, we are transported to the scenes of the exploits.

It is the time of Marie Louise, daughter of Emperor Francis of Austria and wife of Napoleon. The Empress is on her way from Paris to Vienna, via Russia. The scene is the Russo-Austrian frontier, and the key to all the pictures is given by this one. The stage is equally divided into two parts. The Russian half is buried in snow and crusted with ice. On one side of the frontier barrier stands a huge Russian guard wrapped in furs. On the Austrian side stands Háry János quite uncomfortable with the heat. Flowers strew his path. His sweetheart, Orzse, comes to him and he vows his undying love.

The Empress and her suite appear. From the moment she lays her



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eyes on him, Marie Louise is smitten with love for Háry. He is indifferent to her advances. She wishes to take him to the court in Vienna. He will give his consent upon one condition – that Orzse accompany him. The peasant and the Queen show their hostility to each other. Háry has roused a dangerous enmity in the person of the Chancellor, whom Napoleon has sent with the Empress as a watchdog.

Háry becomes a popular favorite in the imperial palace. This is too much for the Chancellor. In order to separate Marie Louise from her flame he so intrigues that Napoleon is forced to declare war on Austria and thus eliminate the swaggering hero.

Follows the scene on the battlefield. They fight beneath the thirty-two towers of Old Milan. Háry with his valiant Hussars accomplishes wonders. He decapitates rows of the enemy with a swing of his sword. Companies quail before him and surrender to their conqueror, who is

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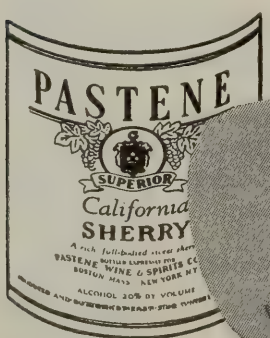
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single-handed. Napoleon snivels and begs for mercy. Háry treats him shamefully. Marie Louise expresses her bitter disappointment in Napoleon. All that has happened has made her fall deeper and deeper in love with the brave Háry. She insists that she shall become his wife. But now he is in a position of power and refuses her offer.

The scene changes again – the triumphal return of Háry to Vienna. A great banquet is laid for him. But his proposed mother-in-law, Maria Theresa, is in a very bad humor. It is wash day – no time for banquets. The company sit down at a golden table on which is laid golden plate. As a preliminary, the progeny of Napoleon are bidden in to pay their respects to the conqueror. Instead of the familiar L'Aiglon there are a dozen or more L'Aiglons, all sizes and shapes, and all dressed alike in velvet suits with broad Brussels lace collars and cuffs. It is when these delightful monstrosities strut in that Kodály's March is played.

But Háry, with all these splendors, is not contented. He longs only

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for his simple Orzse, who suddenly breaks through the servitors and throws herself at the conqueror's feet. There is an instant of uncertainty. Then the magnificent Háry stands fully revealed. Rejecting royalty, he stands forth and tells assembled guests to do with him what they will. There is a dangerous moment when Marie Louise would do her worst, but one look at the admiring throngs and she dare not. The Chancellor looms up at this moment, Háry magnanimously gives him Marie Louise, who is now in hysterics, and he marches back to his village with Orzse. His steps and his music become distant. The stage darkens and changes, and we are once again in the village inn. The villagers are playing their folk music. The listeners are enthralled. They can't believe what has happened. An old lady comes in to take Háry home. It is Orzse. The curtain falls.

• •

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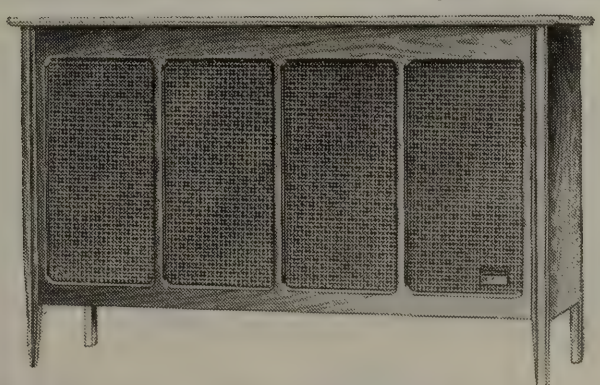
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The composition of *Háry János,* as described by Louis Biancolli (*The Concert Companion*), "sprang naturally from Kodály's long interest in Hungarian folklore and music. Together with Béla Bartók he is responsible for salvaging, through phonograph recordings and dictation, some thirty-five hundred native Hungarian melodies. Like Bartók, Kodály felt the vital need of preserving this peasant material as a source of inspiration for Hungarian composers. It was believed that only from a thorough assimilation of the spirit of this folk music could a truly national music arise. Neither Bartók nor Kodály endorsed the practice of using folk tunes bodily. They were more concerned with recapturing mood and atmosphere.

"Kodály has pointed out that since 1910 most Hungarian music shows traces of this recovered *materia hungarica.* Up to that time the field had long been neglected largely because alluring music parading

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under the assumed name of "Hungarian" had been flooding European cafés and concert halls for decades. Gypsy bands and Budapest dinner ensembles were mainly responsible for the false harmonies and melodic intervals foisted upon original folk melodies. The prestige of Liszt, Brahms, and Joachim, much of whose music was flavored with this tampered material, was to be reckoned with, too.

"There was no quarrel with the frank appeal of this 'gypsy-Hungarian' music. The danger, as Kodály and Bartók saw it, was that the authentic Hungarian folk note would be lost forever in the growing acceptance of a spurious substitute.

"In a biography of his collaborator, Bartók points out that his style 'owes much of its character to the individual musical idiom that Kodály has created for himself out of the Hungarian peasant music he has collected.' "

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Born in Lichtenthal, Vienna, January 31, 1797; died in Vienna, November 19, 1828

This posthumous Symphony was composed in 1828. What was probably its first performance was given at the Gewandhaus in Leipzig, March 21, 1839, Felix Mendelssohn conducting. The first performance in America was by the Philharmonic Society in New York, January 11, 1851. The first performance in Boston was on October 6, 1852, with a small orchestra led by Mr. Suck.

Schubert's posthumous Symphony in C major has been variously numbered. After the accepted six there were two more — this one and the "Unfinished" Symphony. Since the great C major Symphony was composed last, it has been called No. 8; since it was discovered before the "Unfinished" it has been called by others No. 7. By the inclusion of sketches for symphonies in D and in E minor-major, it has been numbered "9" and "10." The cautious chronicler avoids argument and gives it no number.

The Symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani and strings.

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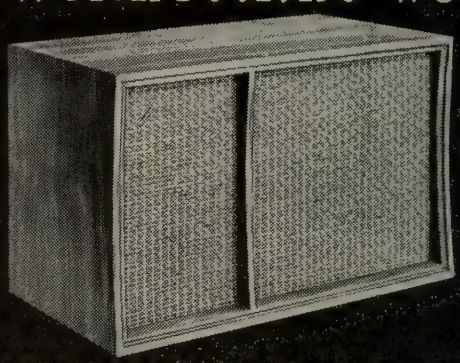
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Schubert turned out six symphonies in his earlier composing years, from the time that, as a pupil of sixteen at the Konvikt (the school of the Imperial Choir at Vienna) he filled sheets with ready music for the small school orchestra in which he was a violinist. In 1816 he wrote his Fourth ("Tragic") Symphony and his Fifth (without trumpets and drums); in 1818, reaching his twenty-first year, he produced his Sixth in C major, still for a small orchestra. These three works, containing many of the beautiful pages characteristic of the young Schubert, were yet modest in design, having been planned for the immediate uses of the "Amateur Society," the outgrowth of a friendly quartet which had long met as such in his father's house.

Having come of age, the young man turned his musical thoughts away from symphonies, a form which he fulfilled only twice in the

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remainder of his life.* In 1822 he wrote another, or at least two movements of another. The "Unfinished" Symphony may be said to be the first which Schubert wrote entirely to the prompting of his free musical inclinations, and not to the constricted proportions of a group of half-skilled friends who could with difficulty muster a trumpeter or a set of kettledrums. Anselm Hüttenbrenner, to whom he dispatched the score for the Styrian Society at Gratz, casually laid the unplayed symphony in a drawer and forgot it. This indifference did not visibly disturb the composer, to whom the act of creation seems always to

* He did make, in 1821, a complete outline of a symphony in E minor-E major with the notation and scoring only partly filled in. The symphony was performed in Vienna in the season 1934–1935 by Felix Weingartner. A "Gastein" Symphony, vaguely referred to in the correspondence, remains a legend, for no trace of it has been found. There are no grounds for considering the Piano Duo in C major as a draft for this Symphony. Maurice Brown, in his "Critical Biography" of Schubert, summons plausible evidence to show that the "Gastein" was in reality an early sketch for the great C major Symphony.

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have been infinitely more important than the possibilities (which were usually meagre enough) of performance or recognition. Once more, six years later, Schubert spread his symphonic wings, this time with no other dictator than his soaring fancy. Difficulty, length, orchestration, these were not ordered by the compass of any orchestra he knew. Schubert in his more rarefied lyrical flights composed far above the heads of the small circle of singers or players with whom his music-making was identified. Consciously or unconsciously, he wrote at those times for the larger world he never encountered in his round of humble dealings and for coming generations unnumbered. In this wise did the symphony in C major come into being – the symphony which showed a new and significant impulse in a talent long since of immortal stature; the symphony which it became the privilege and triumph of Schumann to resurrect years later, and make known to the world.

Expressions of opinion by Schubert on his works are here, as elsewhere, scanty and unreliable. It is known that he presented the score to the Philharmonic Society in Vienna. The parts were actually written



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out and distributed, and the symphony tried in rehearsal. "The Symphony was soon laid aside," so reports Schubert's early biographer, Kreissle von Hellborn, who in 1861 first published his findings of Schubert's life after consultation with those who knew and remembered him. The score was found to be "too long and difficult, and Schubert advised them to accept and perform in its stead his Sixth Symphony (also in C)." The tale has been doubted, but it is easy to believe — not that the composer had any qualms about the essential practicability of his score — but that he hastily withdrew his Pegasus before its wings could be entirely clipped by the pedestrian *Gesellschaft*. A symphony in C major was performed by the Society a month after Schubert's death (December 14, 1828) and repeated in March, 1829. Whether it was the great "C major" or the Sixth Symphony in the same key is a point which will never be cleared up. In any case, Schubert's last Symphony was unperformed in his lifetime and lay in oblivion until ten years afterwards, when Schumann visited Vienna



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and went through a pile of manuscripts then in possession of Franz's brother, Ferdinand Schubert, fastened upon the C major symphony, and sent a copied score with all dispatch to his friend Mendelssohn, who was then the conductor at Leipzig. Mendelssohn was enthusiastic — as enthusiastic perhaps as his nature permitted, although beside the winged words of Schumann on the same subject his written opinion as expressed to Moscheles sounds cool and measured: "We recently played a remarkable and interesting symphony by Franz Schubert. It is, without doubt, one of the best works which we have lately heard. Bright, fascinating and original throughout, it stands quite at the head of his instrumental works." The performance at the Gewandhaus (March 21, 1839) was a pronounced success and led to repetitions (there were cuts for these performances).* Mendelssohn urged the score upon the

* Yet a reviewer of the first performance wrote that the work lasted "five minutes less than an hour." Eugene Goossens once wrote: "Its heavenly, but rather excessive length has often brought up the vexed question of 'cuts,' and even the purists admit that the work does not suffer to a noticeable degree by judicious pruning of the slow movement and finale. I use the word 'judicious,' for there are only two 'cuts' possible which do not in any way disturb the shape or development of the movement in question. Preferably, however, let us have it unmutilated —" (Chesterian, November, 1928).

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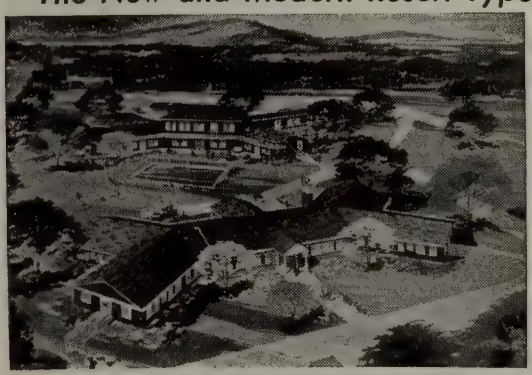
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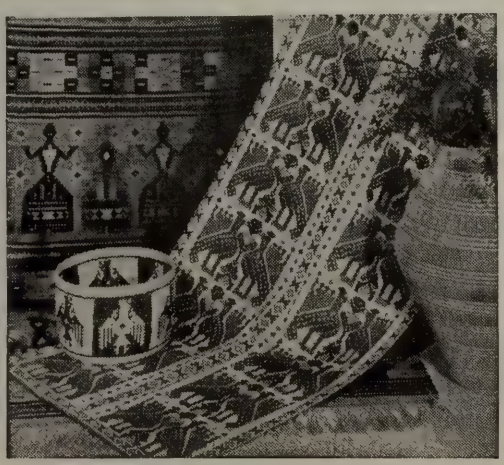
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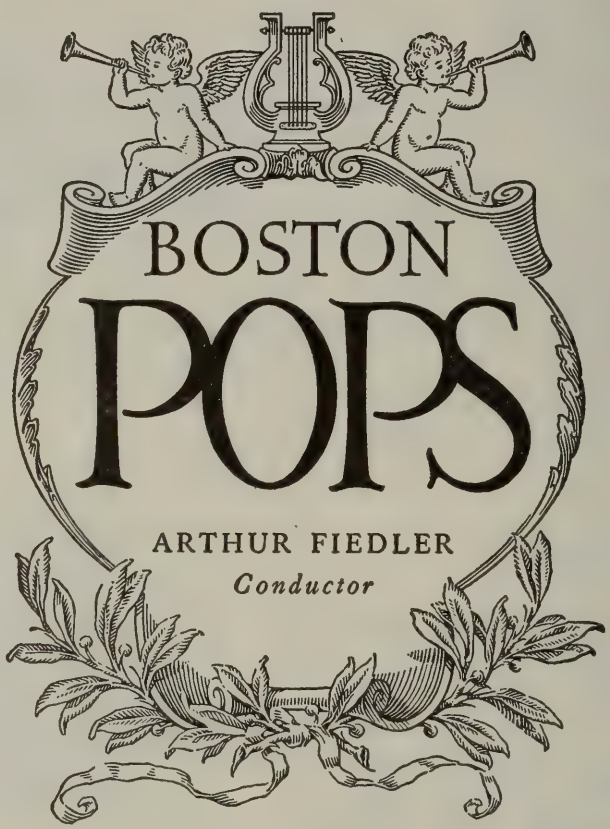
secretary of the Philharmonic Society in London, and attempted to put it on a program when he visited England. The players found this straightforward music unreasonably difficult and laughed at the oft-repeated triplets in the finale; Mendelssohn forthwith withdrew the score, which was not heard in England until many years later (April 5, 1856); even then, it was finally achieved by performances in two installments of two movements at each concert. It is said that a similar derision from the players in Paris also met Habeneck's efforts to introduce the symphony there. It may seem puzzling that these famous triplets, to a later posterity the very stuff of swift impulsion, a lifting rhythm of flight, could have been found ridiculous. But a dull and lumbering performance might well turn the constantly reiterated figure into something quite meaningless. The joke lay, not in the measures themselves, but in the awkward scrapings of the players who were deriding them. The work, thus put aside in England for some fifteen years, meanwhile found its first American performance by the Philharmonic Society in New York (January 11, 1851), Mr. Eisfeld conducting. It had been published a year previous.

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II October 16

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Soloist: JOHN BROWNING — II October 16

BARTÓK — Concerto for Orchestra
II October 16

BEETHOVEN — Overture to "King Stephen" in E-flat major, Op. 117
IX April 2

Overture to "Leonore," No. 3, Op. 72
VIII February 12

Symphony No. 3, in E-flat major, "Eroica," Op. 55
I September 25

Symphony No. 6, in F major, "Pastorale," Op. 68
IX April 2

BLACHER — Variations on a Theme by Paganini, Op. 26
(First performance in Boston) — III October 30

BRAHMS — Variations on a Theme of Haydn, Op. 56a
II October 16

BRUCKNER — Symphony No. 9, in D minor
VIII February 12

DEBUSSY — Excerpts from "Le Martyre de Saint Sébastien"
IX April 2

FAURÉ — "Pelléas et Mélisande," Suite from the Incidental Music to Maeterlinck's Tragedy, Op. 80
VII January 22

FINE — Notturno for Strings and Harp
V December 18

FRANCK — Symphony in D minor
VII January 22

HINDEMITH — "Nobilissima Visione," Concert Suite from the Ballet "Saint Francis"
IX April 2

Symphony, "Die Harmonie der Welt"
V December 18

KODÁLY — Suite from the Comic Opera, "Háry János"
X April 9

LISZT — Symphonic Poem No. 4, "Orpheus"
X April 9

MESSIAEN — "L'Ascension," Four Symphonic Meditations
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MILHAUD — Concerto for Viola and Orchestra
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VI January 1

Piano Concerto No. 24, in C minor, K. 491
Soloist: GABRIEL TACCHINO VI January 1

Serenade in D major, No. 9, K. 320 ("Posthorn")
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PISTON Symphony No. 7
I September 25

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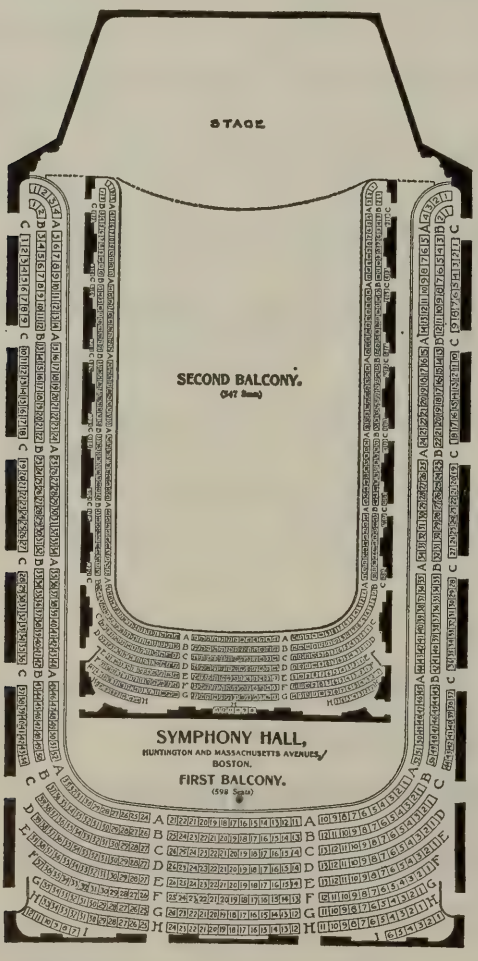
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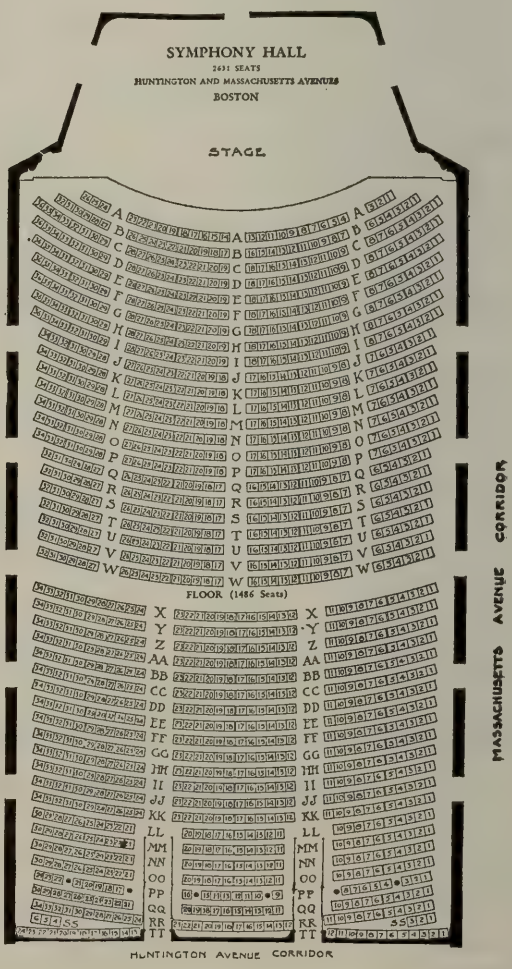
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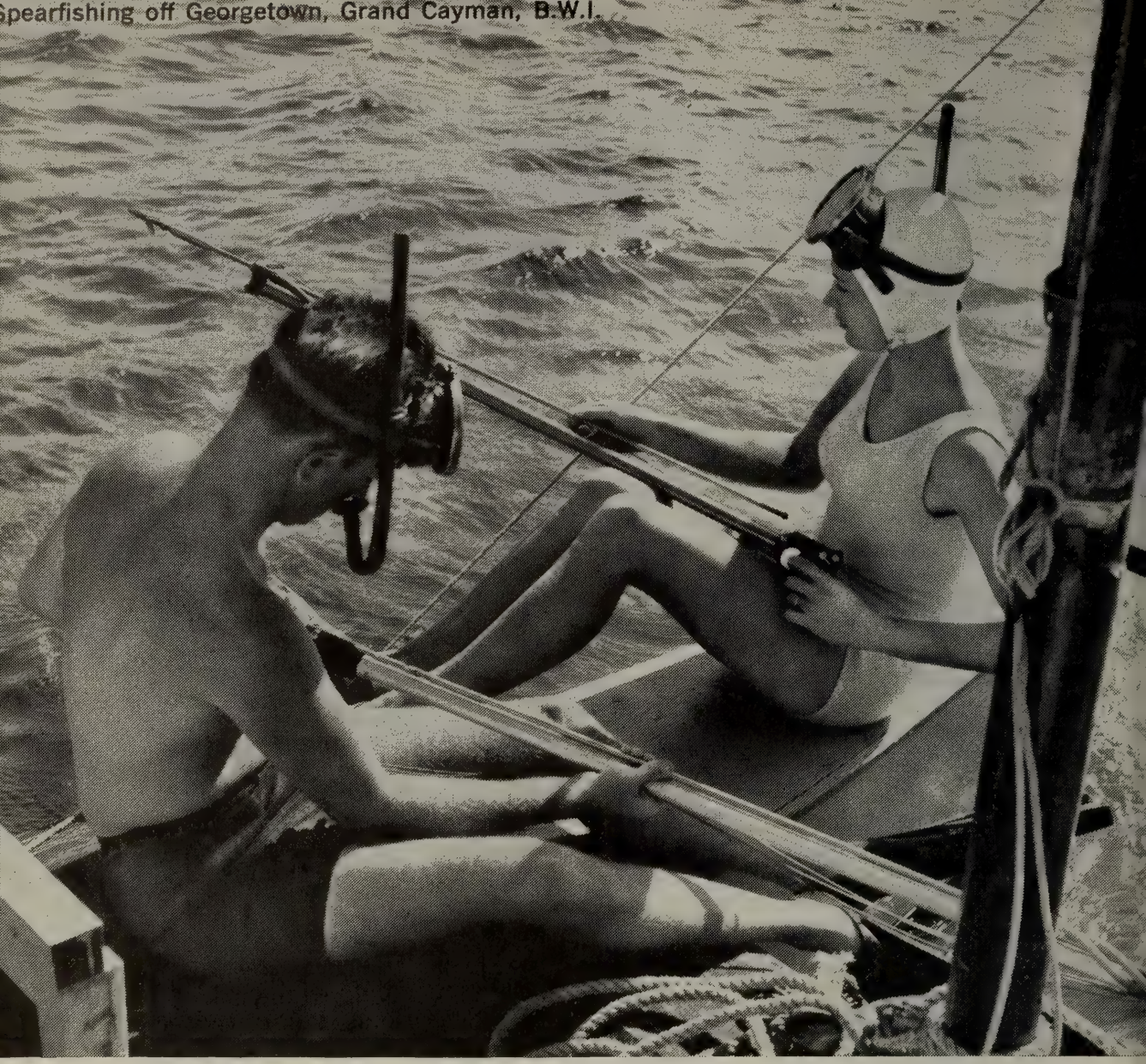
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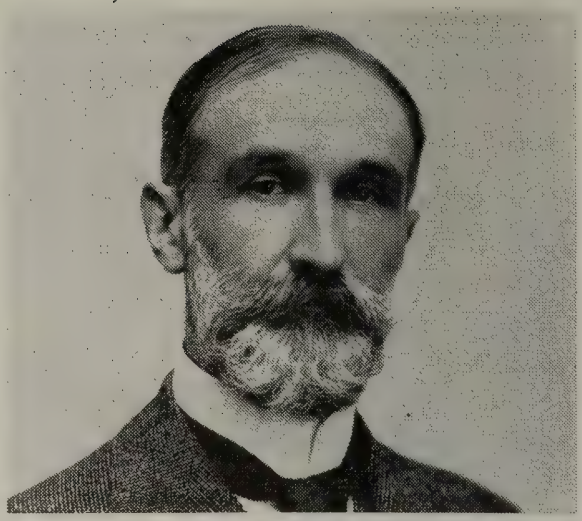
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- ☐ *VIENNA SYMPHONY ORCHESTRA, WOLFGANG SAWALLISCH, Conductor
- ☐ "BLACK NATIVITY"—Langston Hughes' production at Shubert Theatre
 All-Negro Cast of 22. Gospel, singing, dance, mime.
- ☐ *GLENN GOULD, Brilliant Canadian Pianist
- ☐ *BIRGIT NILSSON, Celebrated Metropolitan Opera Star
- ☐ *PAGANINI STRING QUARTET assisted by WILLIAM PRIMROSE, Viola
- ☐ MAZOWSZE—Famous Polish Song and Dance Company of 100
- ☐ *MAUREEN FORRESTER, Noted Contralto Song Recitalist
- ☐ BALLET FOLKLORICO from Mexico. Company of 75 Dancers, Singers, Musicians
- ☐ JOHN BROWNING, American Pianist
- ☐ *BUDAPEST STRING QUARTET

* Starred events take place Sunday afternoons.

EXTRA EVENTS . . . Available Now to Celebrity Series Subscribers Only:

STARS OF BOLSHOI BALLET, Fri. Eve., Oct. 4, at these reduced prices: $6, $5, $4, $3.

VAN CLIBURN, Tue. Eve., Oct. 22, at reduced prices of: $5, $4.50, $3.50, $2.50, $2.

DAVID OISTRAKH, Sun. Aft., Dec. 1, at reduced prices of: $5.50, $4.50, $3.50, $2.50.

ANDRES SEGOVIA, Fri. Eve., Jan. 31, $4.50, $3.50, $2.50.



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Eighty-Second Season, 1962-63

ORCHESTRA HALL CHICAGO

Boston Symphony Orchestra
Erich Leinsdorf, Music Director

Monday Evening, April 15, at 8:30

BRAHMS Symphony No. 3, in F major, Op. 90

I. Allegro con brio
II. Andante
III. Poco allegretto
IV. Allegro

INTERMISSION

MAHLER *Symphony in D major, No. 1

I. Langsam. Schleppend wie ein Naturlaut
II. Kräftig bewegt, doch nicht zu schnell
III. Feierlich und gemessen, ohne zu schleppen
IV. Stürmisch bewegt

Baldwin Piano *RCA Victor Records

Eighty-Second Season, 1962-63

MUSIC HALL KANSAS CITY, MISSOURI

Boston Symphony Orchestra
Erich Leinsdorf, Music Director

Tuesday Evening, April 16, at 8:30

BEETHOVEN Overture to "Leonore", No. 3, Op. 72

BRAHMS Symphony No. 3, in F major, Op. 90

I. Allegro con brio
II. Andante
III. Poco allegretto
IV. Allegro

INTERMISSION

BARTÓK *Concerto for Orchestra

I. Andante non troppo; allegro vivace
II. Giuoco delle coppie: Allegro scherzando
III. Elegy: Andante non troppo
IV. Intermezzo interrotto: Allegretto
V. Finale: Presto

Encore: WAGNER - Ride of the Valkyries from "Die Walküre"

Baldwin Piano *RCA Victor Records

Eighty-Second Season, 1962-63

MUNICIPAL AUDITORIUM OKLAHOMA CITY

Boston Symphony Orchestra
Erich Leinsdorf, Music Director

Wednesday Evening, April 17, at 8:30

PROKOFIEV "Classical" Symphony, Op. 25

I. Allegro
II. Larghetto
III. Gavotte
IV. Finale

BRAHMS Symphony No. 3, in F major, Op. 90

I. Allegro con brio
II. Andante
III. Poco allegretto
IV. Allegro

INTERMISSION

BARTÓK *Concerto for Orchestra

I. Andante non troppo; allegro vivace
II. Giuoco delle coppie: Allegro scherzando
III. Elegy: Andante non troppo
IV. Intermezzo interrotto: Allegretto
V. Finale: Presto

Encore: WAGNER - Ride of the Valkyries from "Die Walküre"

Baldwin Piano *RCA Victor Records

Eighty-Second Season, 1962-63

CIVIC AUDITORIUM ALBUQUERQUE

Boston Symphony Orchestra
Erich Leinsdorf, Music Director

Thursday Evening, April 18, at 8:30

BEETHOVEN Overture to "Leonore", No. 3, Op. 72

WAGNER Excerpts from "Parsifal" (Act III)

Prelude, Good Friday Music, and Final Transformation Scene

INTERMISSION

MAHLER *Symphony in D major, No. 1

I. Langsam. Schleppend wie ein Naturlaut
II. Kräftig bewegt, doch nicht zu schnell
III. Feierlich und gemessen, ohne zu schleppen
IV. Stürmisch bewegt

Baldwin Piano *RCA Victor Records

Eighty-Second Season, 1962-63

RUSS AUDITORIUM SAN DIEGO

Boston Symphony Orchestra
Erich Leinsdorf, Music Director

Friday Evening, April 19, at 8:30

PROKOFIEV "Classical" Symphony, Op. 25

I. Allegro
II. Larghetto
III. Gavotte
IV. Finale

BARTÓK *Concerto for Orchestra

I. Andante non troppo; allegro vivace
II. Giuoco delle coppie: Allegro scherzando
III. Elegy: Andante non troppo
IV. Intermezzo interrotto: Allegretto
V. Finale: Presto

INTERMISSION

TCHAIKOVSKY Symphony No. 5, in E minor, Op. 64

I. Andante; Allegro con anima
II. Andante cantabile con alcuna licenza
III. Valse: Allegro moderato
IV. Finale: Andante maestoso; Allegro vivace

Encore: WAGNER - Ride of the Valkyries from "Die Walküre"

Baldwin Piano *RCA Victor Records

Eighty-Second Season, 1962-63

SHRINE AUDITORIUM LOS ANGELES

Boston Symphony Orchestra
Erich Leinsdorf, Music Director

Sunday Evening, April 21, at 8:30

PROKOFIEV "Classical" Symphony, Op. 25

I. Allegro
II. Larghetto
III. Gavotte
IV. Finale

WAGNER Excerpts from "Parsifal" (Act III)

Prelude, Good Friday Music, and Final
Transformation Scene

INTERMISSION

MAHLER *Symphony in D major, No. 1

I. Langsam. Schleppend wie ein Naturlaut
II. Kräftig bewegt, doch nicht zu schnell
III. Feierlich und gemessen, ohne zu schleppen
IV. Stürmisch bewegt

Baldwin Piano *RCA Victor Records

Eighty-Second Season, 1962-63

WAR MEMORIAL OPERA HOUSE SAN FRANCISCO

Boston Symphony Orchestra
Erich Leinsdorf, Music Director

Monday Evening, April 22, at 8:30

PROKOFIEV "Classical" Symphony, Op. 25

I. Allegro
II. Larghetto
III. Gavotte
IV. Finale

BRAHMS Symphony No. 3, in F major, Op. 90

I. Allegro con brio
II. Andante
III. Poco allegretto
IV. Allegro

INTERMISSION

BARTÓK *Concerto for Orchestra

I. Andante non troppo; allegro vivace
II. Giuoco delle coppie: Allegro scherzando
III. Elegy: Andante non troppo
IV. Intermezzo interrotto: Allegretto
V. Finale: Presto

Encores: KODÁLY - Intermezzo from "Háry János" Suite
WAGNER - Ride of the Valkyries from "Die Walküre"

Baldwin Piano *RCA Victor Records

Eighty-Second Season, 1962-63

PUBLIC AUDITORIUM PORTLAND, OREGON

Boston Symphony Orchestra
Erich Leinsdorf, Music Director

Tuesday Evening, April 23, at 8:30

BEETHOVEN Overture to "Leonore", No. 3, Op. 72

WAGNER Excerpts from "Parsifal" (Act III)

Prelude, Good Friday Music, and Final
Transformation Scene

INTERMISSION

MAHLER *Symphony in D major, No. 1

I. Langsam. Schleppend wie ein Naturlaut
II. Kräftig bewegt, doch nicht zu schnell
III. Feierlich und gemessen, ohne zu schleppen
IV. Stürmisch bewegt

Baldwin Piano *RCA Victor Records

Eighty-Second Season, 1962-63

CENTER OPERA HOUSE SEATTLE

Boston Symphony Orchestra
Erich Leinsdorf, Music Director

Wednesday Evening, April 24, at 8:30

BEETHOVEN Overture to "Leonore" No. 3, Op. 72

BRAHMS Symphony No. 3, in F major, Op. 90

I. Allegro con brio
II. Andante
III. Poco allegretto
IV. Allegro

INTERMISSION

BARTÓK *Concerto for Orchestra

I. Andante non troppo; allegro vivace
II. Giuoco delle coppie: Allegro scherzando
III. Elegy: Andante non troppo
IV. Intermezzo interrotto: Allegretto
V. Finale: Presto

Encore: WAGNER - Ride of the Valkyries from "Die Walküre"

Baldwin Piano *RCA Victor Records

Eighty-Second Season, 1962-63

WINNIPEG AUDITORIUM WINNIPEG

Boston Symphony Orchestra
Erich Leinsdorf, Music Director

Friday Evening, April 26, at 8:40

God Save the Queen - Star-Spangled Banner

BRAHMS Symphony No. 3, in F major, Op. 90

I. Allegro con brio
II. Andante
III. Poco allegretto
IV. Allegro

WAGNER Good Friday Spell and Transformation Scene from "Parsifal" (Act III)

INTERMISSION

BARTÓK *Concerto for Orchestra

I. Andante non troppo; allegro vivace
II. Giuoco delle coppie: Allegro scherzando
III. Elegy: Andante non troppo
IV. Intermezzo interrotto: Allegretto
V. Finale: Presto

Encore: KODÁLY- Intermezzo from "Háry János" Suite

Baldwin Piano *RCA Victor Records

Eighty-Second Season, 1962-63

NORTHROP MEMORIAL AUDITORIUM MINNEAPOLIS

Boston Symphony Orchestra
Erich Leinsdorf, Music Director

Saturday Evening, April 27, at 8:30

PROKOFIEV "Classical" Symphony, Op. 25

I. Allegro
II. Larghetto
III. Gavotte
IV. Finale

WAGNER Excerpts from "Parsifal" (Act III)

Prelude, Good Friday Music, and Final
Transformation Scene

INTERMISSION

MAHLER *Symphony in D major, No. 1

I. Langsam. Schleppend wie ein Naturlaut
II. Kräftig bewegt, doch nicht zu schnell
III. Feierlich und gemessen, ohne zu schleppen
IV. Stürmisch bewegt

Baldwin Piano *RCA Victor Records